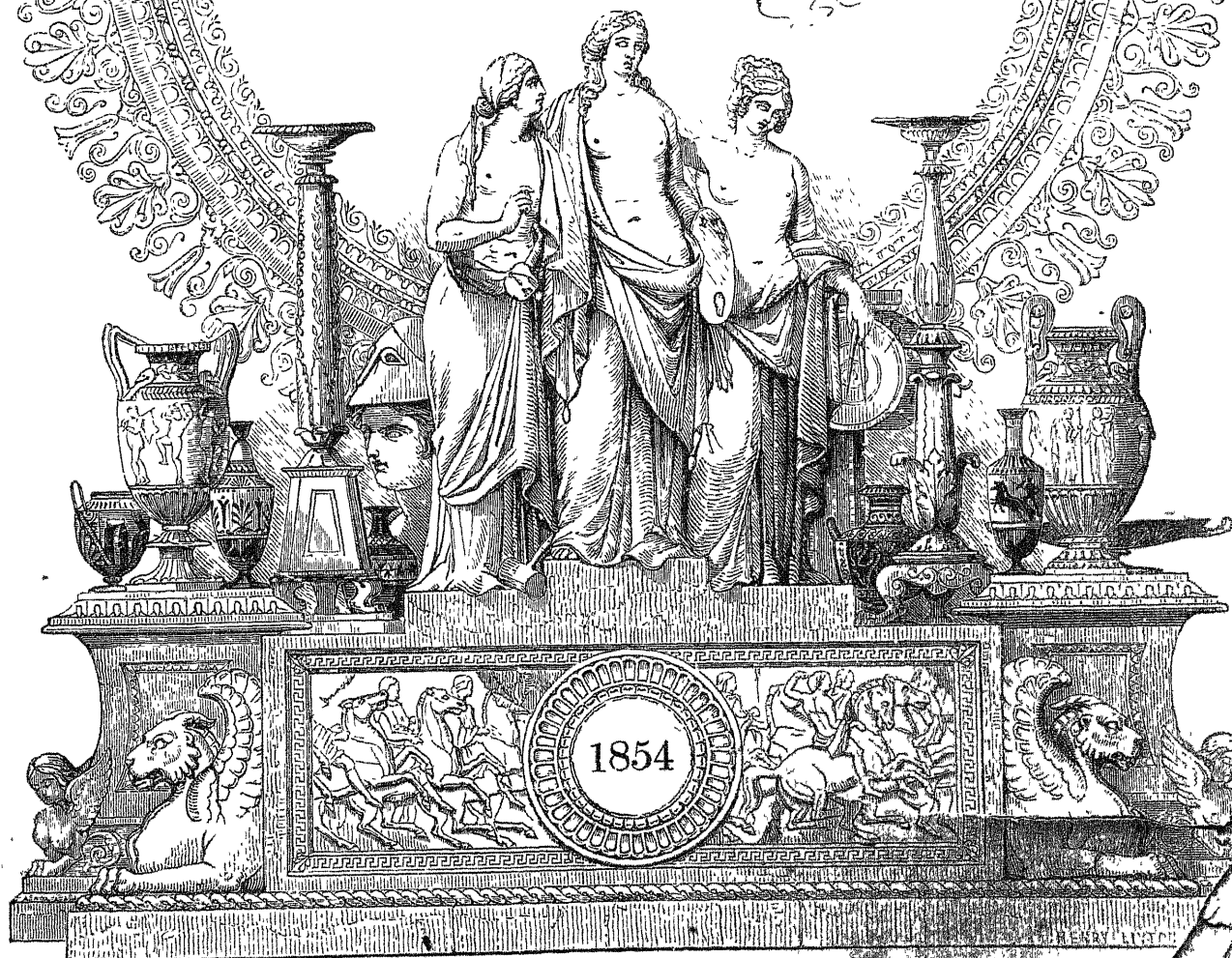


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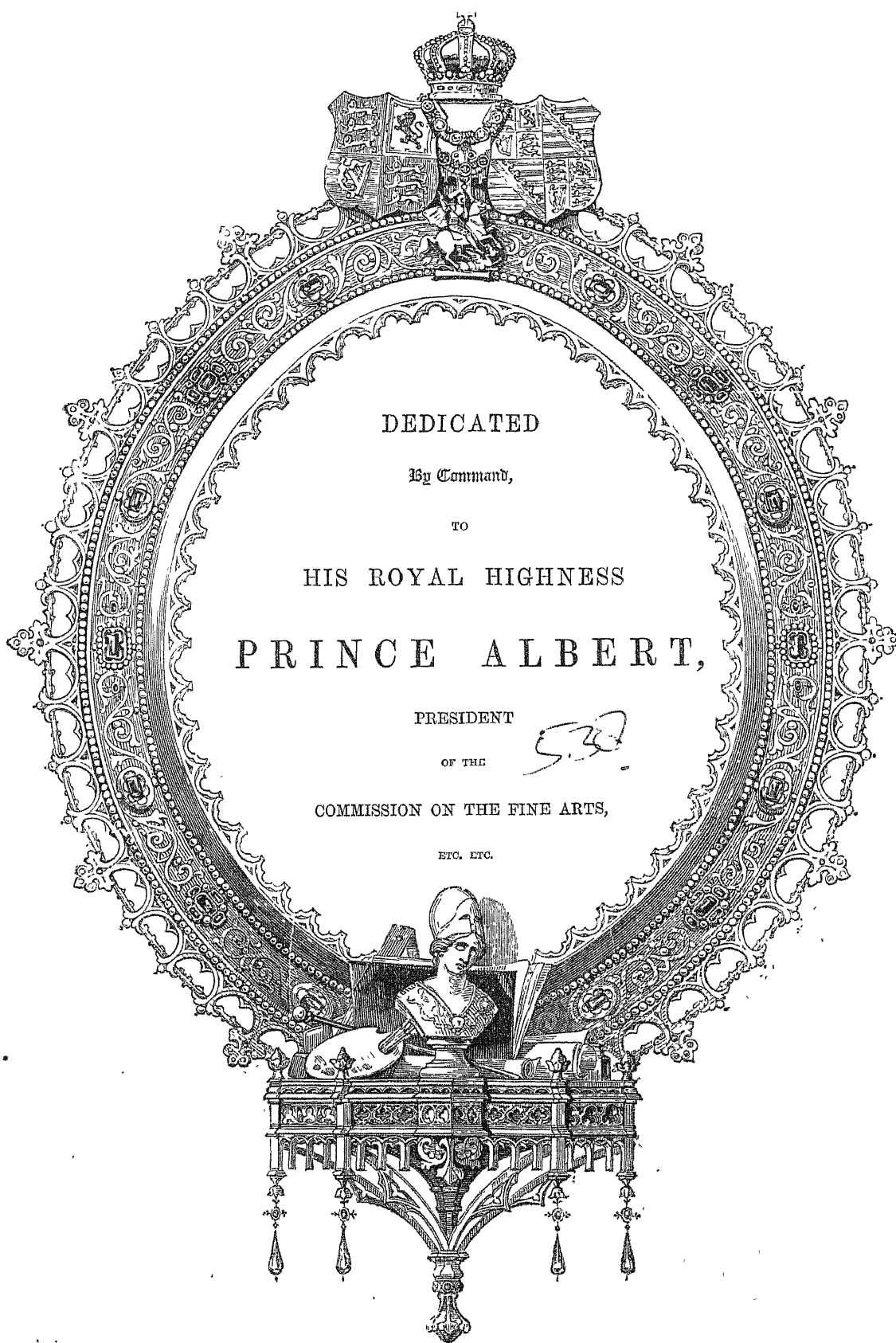
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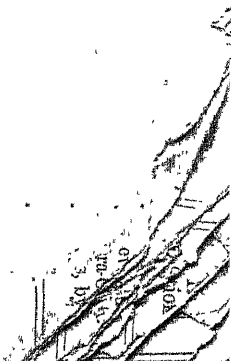
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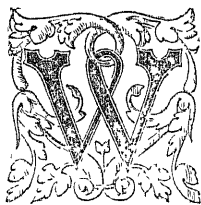
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LONDON, JANUARY 1, 1854

LITHOGRAPHY, AND OTHER NOVELTIES IN PRINTING.

LITHOGRAPHIC PRINTING BY STEAM—CHROMO-LITHOGRAPHY—NATURAL PRINTING, OR PHYTO-GLYPHY—BLOCK-PRINTING.



WE presume lithography is now so familiar to our readers, that but little necessity exists for any detailed description of the processes and the principles involved. Being desirous, however, of communicating the recent advances which have been made in colour-printing from stone, we feel that it is necessary to furnish some little information of the general manipulation; that each particular stage in advance may be well understood and the difficulties to be overcome clearly perceived. The interesting character of the inventor of lithographic printing, and the opposition which he met with in his attempts to introduce the novelty of printing from stone, presents so instructive a lesson, that a short space may be devoted to the consideration.

Alois Senefelder was a resident in Munich, his father being connected with the Royal Theatre in that city, and Alois himself, after his father's death, was employed as a supernumerary actor in the same establishment, which he left to enter on the no less uncertain life of an author. Senefelder has told us his own story, but we do not learn from it the reasons which led him to think of printing from stone. We are told by some writers on the subject, that it was pure accident, but none of the incidents in Senefelder's own narrative lead to such a supposition; on the contrary, they show the most pains-taking research, and gradual advance, step by step, as the result of well devised experiments. The young author was anxious to print a work of his own, and not being able to incur the cost of a printing-press, he obtained some blocks of Kellheim stone and endeavoured to etch upon them.

"I had just succeeded," he says, "in my little laboratory in polishing a stone plate, which I had intended to cover with an etching-ground, in order to continue my exercise in writing backwards, when, my mother entered the room, and desired me to write her a bill for the washerwoman who was waiting for the linen. I happened not to have the smallest slip of paper at hand, as my little stock of paper had been entirely exhausted by taking proof impressions from the stones, nor was there even a drop of ink in the inkstand. As the matter would not admit of delay, and we had nobody in the house to send for a supply of the deficient materials, I resolved to write the list with my ink, prepared with wax, soap, and lamp-black, on the stone which I had just polished, and from which I could copy it at leisure. Sometime after this, I was going to wipe this writing from the stone, when the idea all at once struck me to try what would be the effect of such a writing with my prepared ink, if I were to bite in the stone with aqua-fortis: and whether, perhaps, it might not be possible to apply printing ink to it, in the same way as to

wood-engravings, and so take the impressions from it." The experiment was successful, but Senefelder was too poor to pursue his discovery, and for the purpose of raising money he determined to enlist as a private soldier in the artillery. He continues, "I was quickly resolved, and on the third day after forming my resolution, I went to Ingolstadt with a party of recruits to join my regiment. It was not without some feelings of mortification and humbled pride that I entered the city, in which I had formerly led the independent life of a student, but the consciousness of my own dignity, and enthusiasm for my new invention, greatly contributed to restore my spirits. I slept in the barracks, where I was not a little disgusted by the prevailing filth, and the vulgar jests of a corporal. The next morning I was to enlist, but to my great disappointment the commander of the regiment discovered that I was not a native of Bavaria, and, therefore, according to a recent order of the elector, could not serve in the army without obtaining a special license. Thus my last hope failed me, and I left Ingolstadt in a state of mind bordering on despair. As I passed the great bridge over the Danube, and looked at the majestic river in which I had been twice nearly drowned while bathing, I could not suppress the wish that I had not been then saved, as misfortune seemed to persecute me with the utmost rigour, and to deny me even the least prospect of gaining an honest subsistence in the military career." Fortune however was disposed to smile upon the inventor, and on his return to Munich, a musician in the Elector's band, Mr. Gleissner, employed Senefelder to prepare a series of lithographic stones with the music and words of some songs which he desired to publish. These were the first specimens which the world saw of Lithography, and as a commercial transaction it was moderately profitable. Some other works having been executed in the same manner, Senefelder communicated his process to the Electoral Academy of Sciences, which treated the invention coolly, and merely rewarded the inventor by the gift of twelve florins. Senefelder, however, assisted by Mr. Gleissner, was enabled to execute several important works, and he struggled on through many difficulties until the commencement of the present century.

In 1800 a patent for printing from stone was obtained in this country, and, of course, an accurate description of the process lodged in the specification at the patent office. The process was introduced by Mr. Philip André under the name of Polyantography. From this period the progress of Lithography has been one of steady advance. For a period the artists and engravers, alarmed at the idea of the production of fac-similes of their works with so much ease, were not at all disposed to favour printing from stone. These prejudices were however gradually overcome until, at length, the artists discovered many advantages in the process, and it became of general use throughout Europe.

The process of the art of Lithography depends upon the following principles:—

The adhesion of an encaustic composition to a peculiar kind of limestone.

The lines being drawn on the stone with this fat, the power acquired by these parts of receiving printing ink, which is a compound of carbon and oil.

The power which we have of preventing the adhesion of the ink to the other parts of the stone by the interposition of a film of water.

And lastly, on our being able to remove the ink from the greased portions by simply pressing an absorbent paper into close contact.

Lithographic stones are produced in several parts of Europe, but the principal supply of the best stones is from the quarry of Solenhofen, a short distance from Munich; and the quarries of limestone which occur in the county of Pappenheim, on the banks of the Danube. In England, stones of a similar character have been found at Corston, near Bath; and at Stoney-Stratford; but these are generally considered as inferior to those from Bavaria. Some attempts have been made to produce artificial stones for

the purposes of the Lithographic artist. The most successful have been formed by combining lime and very fine sand with caseine, or the cheesy portion of milk. When dry, this becomes as hard as marble, and is moderately absorbent, but in all respects very inferior to the stones obtained from Munich.

Although these calcareo-argillaceous stones have much the character of the liassic limestones, and in their natural conditions present the like conditions of occurring in layers, as the lias does, they do not belong to the same geological epoch, being of much more recent formation.

These stones are prepared in different ways, according to the work for which they are intended. When the stone is to be used for writings, or ink drawings, it must be polished by means of finely powdered pumice stone, and pumice stone in the lump, until the surface reflects objects to the degree in which they are reflected by polished marble.

For printing chalk drawings, this polish is not required, but a perfectly smooth and uniform surface. This is produced by taking two stones of the required sizes, fixing one securely on a table, and dusting its surface with very finely powdered quartz or silicious sand, and sprinkling water upon it—by some an addition of starch is made to the sand. The other stone is now placed on this, and by circular sweeps in various directions, so that the lines shall regularly cross each other at right angles, a uniform surface is eventually obtained. The greatest care is necessary in cleaning the stone of the sand, by means of a brush and abundance of water.

Lithographic crayons for drawing upon stone require the most careful preparation. They must be composed of ingredients which will adhere to the stone; the unctuous preparation must not diffuse itself on either side of the line drawn, however fine that line may be. The crayons must be hard enough to admit of finely pointing, without the liability of breaking, so that the artist may have the power of producing with certainty the most delicate lines.

The following receipt, by Bernard and Delarue, is said to be of superior excellence.

Finest White Wax	1 ounce.
Soap (most White Tallow)	2 "
Pure Russian Tallow	2 "
Gum Lac	2 "
Finest Lamp Black—a sufficient quantity to give a dark tint	

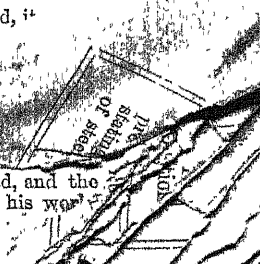
The wax being melted, the lac broken small is added by degrees, and stirred until uniformly incorporated; the soap is then added: next the tallow, and lastly the lamp-black. It is not unusual to set fire to the melted mass, which process certainly prevents the escape of offensive exhalations, and, as some Lithographic artists say, improves the composition. This is not easily understood, and for the latter purpose it would appear far more reasonable to seek for improvement by altering the proportions of the materials by weight instead of by fire, for the combustion acts more energetically upon one of the materials than upon another. Lasteyrie's crayon composition is much more simple in its character, and made on a more improved method. Six parts of white soap, and the same quantity of white wax are melted carefully in a vessel closed up, and the lamp black gradually dusted in, carefully stirring the mixture. Either of these compositions is poured into brass moulds while hot, and when cool they should afford brittle slices.

Lithographic ink is, in principle, the same as the crayon composition, the proportions only being varied. Lasteyrie's is made of

Dried Tallow Soap	30 ounces
Mastic, fine	30 "
Carbonate of Soda	30 "
Shell Lac	150 "
Lamp Black	" "

When the ink is to be used, it is down with water in the same ink, till the required temperature of 90° Fahr., and more should be preserved.

With the ink prepared, and the ink, the artist commences his work.



was restored to his rank. We have again the testimony of the Venerable Bede, that tattooing was used as a mode of distinction among our ancestors the early British tribes, and that the practice had not entirely ceased even as late as the seventh century. This then is heraldry.

Again we hear from Catesby, that the North American Indians take the beaks of the *picus principalis*, or the American woodpecker, which is of a beautiful ivory whiteness, and by forming them in a circle, make therewith a kind of radiated coronet, for the heads of their chieftains, and which is to them a mark of distinction, as truly heraldic as the richly gemmed coronets of our noblest princes and barons. This again is heraldry.

Again, in the museum of Kew Gardens, is a beautiful coronet of a South Sea chief, brought home by Captain Kellet, R.N., and is formed of the young cuticle of the palm leaves, beautifully curled like threads of gold. These and plenty more of examples, all indicate the same principle, that heraldry is the science of distinctions; or, a classification of all the various modes of distinction which have been devised in every age and nation for the sake of honour, order, and discipline.

The standards of the twelve tribes of Israel, above alluded to, have been taken by some as the origin of real ensigns, and are so given by U. Borhaus, who is quoted by Guillim, and they have been adopted by the Freemasons, and many other bodies where symbolism is used. But it is easy to see by looking at the Book of Genesis, ch. xlix., that they have only taken the predictions of the dying Patriarch, of the future destiny of his twelve sons and their descendants, and have made of these so many literal coats of arms. But there appears no good reason for supposing they actually carried such devices on their banners.

It appears much more probable that the real origin of armorial shields was devised from another source, viz, the descriptions given by the poets of antiquity of the enriched shields of their heroes. Homer, for example, gives to his hero, Achilles, a very magnificent shield, which we will presently notice. Hesiod gives to his hero, Hercules, a splendid shield, filled with devices typical of his twelve celebrated labours, and Virgil gives to his hero, Aeneas, a highly enriched shield, on which is depicted all the principal events in Roman story, from the escape of Aeneas from the flames of Troy, down to the Augustan age when Virgil wrote.

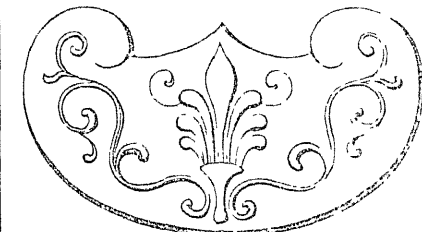
Now it is highly probable that these descriptions so given by the ancient poets, whether fabulous signifies not, being handed down from age to age, gave the impulse, kept alive the feeling, and originated the practice which we know prevailed, through all the historical periods among the military leaders of the world.

It is not to be supposed that the drawing should be allowed to take place. If continued too long, the fine lines are destroyed, and the drawing otherwise injured. The drawing is then well inked with the inking roller, and a layer of gum arabic floated over the stone, the solution being about the consistence of a syrup. After these various stages have been completed, the stone is fit for printing from. The stone is kept just wet enough to prevent the ink, which is applied by rollers, as in the ordinary processes of printing, from going on any part of it but the drawing, and a very little gum is allowed to remain on the stone during the whole process. It will now be seen that the object has been to produce a drawing or writing by the formation of greased lines. Grease and water, or acid, are repellent of each other, and, therefore, since we employ an ink which contains unctuous matter, it will only be received on those lines which are already greased, the moistened parts of the stone rejecting it. The paper prepared to receive the impression from the lithographic stone is now placed upon it, and it is submitted to a peculiar scraping pressure, which is found to produce a far better effect than a direct and uniform action over every part at the same time.

Without a drawing it is difficult to describe the construction of the lithographic printing press. It will be sufficiently indicated by the scraper is a wedge-formed plate which with the bottom of the platten

shield was in early times, of course, a matter of very simple construction.

From the earliest accounts we have of the primitive Greek shields, it appears that the oval shield was invented by Pictus, and the round shield by Acrisius of Argos, and was called by the Greeks the *aspis* or *sacos*, among the Latins the *clipeus*, and from the place of its origin, it was known as the Argolic buckler. There was a smaller round shield called the *parma*, and also the smaller oval shield called the *pelta*. But eventually, when the Roman rule and the Latin language became predominant, the general term *scutum* implied a shield of any kind. Hence we have *scutum* for a shield, target, buckler or escutcheon, and from the same source we have *scutiger*, a page bearing his master's shield or buckler, in other words an esquire of arms. Hence certain divisions of the Roman foot were termed *scutarii*, armed with bucklers or targets, and a maker of shields was a *scutarius*.



Cut of the Pelta Greek Shield, from Hope's 'Costumes of the Ancients'

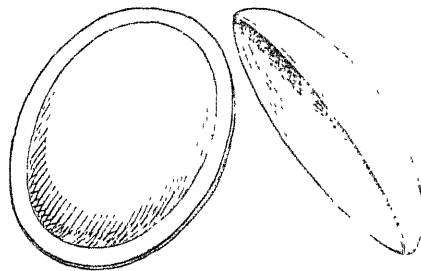
It is necessary to remark here that it was not the practice of the great warriors of antiquity to carry their own shields, except when actually engaged in combat, at all other times the shield was borne by the scutiger or shield-bearer: see a good example in 1 Sam. xvii. When Goliath, the Giant of the Philistines, came out to challenge the armies of Israel, "one bearing a shield went before him." The office of shield-bearer was esteemed a post of considerable honour, as the immediate personal attendant on the great captain. When Geoffrey Chaucer, the poet, was introduced to the court of King Edward III, the King, as an honourable compliment, appointed him to be his shield-bearer.

The construction of the shield, like all other works of Art, or of manufacture, has of course been progressive, from its earliest condition of rude simplicity, down to its perfection as a highly wrought work of art.

The first shields were made of osiers or twigs twisted together in a circular form, like a basket lid; afterwards of wood, then covered with leather, and sometimes several thicknesses of leather, which Homer alludes to when he

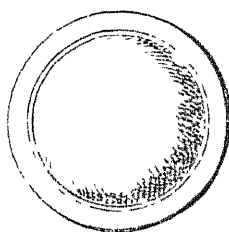
describes the production of the shield, that is, seven or eight thicknesses of leather, and were accompanied by the several impressions in single colour to show the manner in which the various tints were combined. In the Fine Art Court, Class 30, there were also many examples by our English Lithographers, the finest examples being those then produced by Messrs. Day and Son. Their very striking work, "The Destruction of Jerusalem by Titus," from Roberts's picture, remarkable alike for size and correctness of imitation, and some other works by Louis Haghe, Lane, &c., advanced this process to a pitch of excellence. Since that time the same firm has produced a copy of the "Blue Lights," by Turner, which, when placed beside the original, wanted but one thing to the production of a perfect fac-simile. Atmospheric effect required the application of a semi-transparent glaze, which can scarcely be produced by printing from stone; but this might we think have been obtained by a subsequent application of colour by an artistic hand. In all chromo-lithographic works, as many stones must be employed as there are colours upon the picture. The preparation of them demands that great care be taken in the respective drawings, so that each part combines perfectly with those corresponding with it. The registration, as it is called, of each must be carefully maintained throughout every stage of the operation; consequently the process is essentially a slow one, although the results produced

warriors, Hector, Ajax, Patroclus, are without costume or armour of any kind, except a helmet, and a large round shield with a rim. Subjoined is a fac simile of the shield of Hector, which him



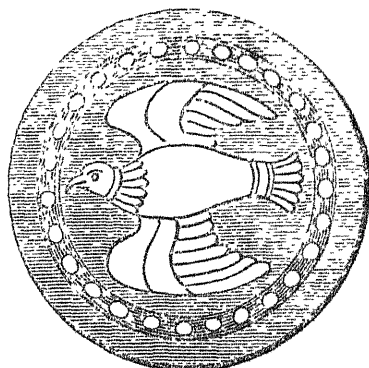
AMAZON'S SHIELD. CYCLOPS' SHIELD. From the Phrygian Sculpture.

proportion to the figure would be about three feet diameter. By favour of Mr Graves I have copied the shield with its device upon it, of a warrior on an Etruscan vase of very early date,



HECTOR'S SHIELD, from the Temple of Minerva.

in his possession, and the accompanying sketch of the Pelta with its device, is from Hope's 'Costumes of the Ancients.' The early Saxons used the simple round shield with a spike or

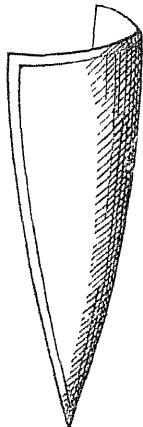


HERCULES' SHIELD, from an Etruscan Vase.

the purpose of representing the conditions of the process. It appears that this natural printing, (*Naturselbstdruck*) as it is termed, is the invention of the superintendent of the Galvanoplastic department of the Imperial printing-office at Vienna, named Andrew Worung, but in conjunction with whom it has been patented in Austria by Councillor Auer, the director of the establishment, who has in the pamphlet which he has published, printed at his own office in different languages, and circulated over Europe, claimed for himself a far larger share in this interesting process than he merits. The first experiments were made upon patterns of laces; the lace was laid upon and secured to a plate of polished copper, and then a plate of soft surfaced lead being placed upon it, the whole was passed through the rollers of a copper-plate press. By this method a perfect impression of the textile fabric was obtained; and upon inking the plain surface of this indented lead plate impressions could be printed off at the surface-printing press, presenting the design in white upon a dark ground; or by another method, namely by taking an electro cast of the lead plate and producing impressions in black upon a white ground, at the ordinary copperplate press.

It is not improbable that the idea may have been borrowed from the practice of the workers in German-silver, who ornament that metal by placing pieces of lace between two plates of it,

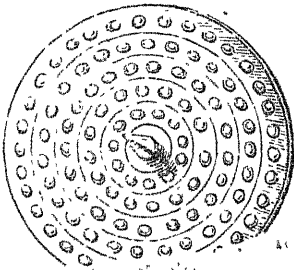
the costumes, arms, and armour of the two nations at this period; and we there find the Saxons with the round shield, and a few rude flourishes round the centre boss. The Normans have the long pointed shield here sketched, and since called the Kite shield, but called by the Normans, "Escu," derived from "Scutum," as above stated, and corrupted by the moderns into "Scutcheon;" the other sketch is from one of the fine Norman shields in the Temple



NORMAN SHIELD, from the Temple Church

Church. An ancient British shield was found a few years since in the River Witham, Lincolnshire, and it strongly resembles the Roman scutum; it had been originally gilt, and the umbo or boss adorned with a carnelian, which were common in ancient Britain, and the surface covered with studs in concentric circles. It is in the collection of Sir J. Meyrick, and is considered by that eminent authority to be a British work of the Roman period, having a mixture of British ornament, with as much Roman taste as might belong to a people less civilised.

Very similar was the Highland target or shield, called *torrons* or *classhers*, armed like the British shield with rows of knobs, in concentric



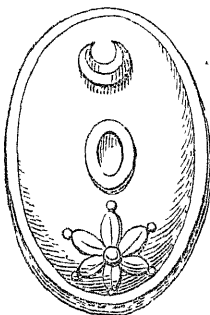
Another feature of the book is the large number of illustrations. The book is illustrated with a number of fine illustrations of the various types of machinery and tools used in the industry. The book is also illustrated with a number of fine illustrations of the various types of machinery and tools used in the industry. The book is also illustrated with a number of fine illustrations of the various types of machinery and tools used in the industry.

The plates of colours are printed on colours, and we turn the ink over to a separate insulating lithography, to employ a separate plate for every colour; the colour is applied to the plate, and all the colours obtained on the paper, by one application of the press.

Members Bradbury and Evans have afforded us the opportunity of seeing the process in work, and from the explanations given by these gentlemen, it is very evident that, simple as the process may appear from reading of it, there are a great many troublesome details that only experience can explain.

The English patent embraces, in addition to photoglyphy, mineralography, and the other processes of copying from nature, each of which, strictly speaking, is nothing more than photoglyphy, the difference being only in the manipulation—not in the result. Towards spring the public may expect to have an opportunity of expressing their opinion upon the subject, which is one of exceeding interest. We

a similar style to the Highland target. Another of the finest sources of authority we have for Roman shields, decorated and plain, under the Empire, is in the sculptures of the Trajan



ROMAN SHIELD, from Trajan's Column.

Column at Rome, where they are shown in great variety, and are highly valuable as contemporary examples of the arms and armour of the period. I introduce two examples.



ROMAN SHIELD, from Trajan's Column

But the Shield of Achilles being the most celebrated in all antiquity, we will notice a few of its leading features, as a key to some subsequent conclusions. In the 18th book of Homer's *Iliad*, we find Achilles mourning the death of his friend Patroclus, and to assuage his grief Thetis descends to the cave of Vulcan, and prays him to make a suit of armour for her son—the suit is made, and described as of transcendent beauty, but the principal feature is the shield, of which we have this description—

"the immen, not intended to give a
and treatise on heraldry, with all its detail:
and technicalities; of such learned works there
is a sufficient number already extant, expressly
and only fitted for those who mean to make it
the business and profession of their lives. But
there are not a large number of persons in every
possible branch of Art and manufacture, orna-
mental and decorative, who have constant occasion
for some heraldic badges, devices or symbols, in
various portions of their works, and to whom a
little more correct idea of the real nature of
such symbols, and how they should be treated,
would be a benefit—inasmuch as it would give
consistency where it is now very frequently want-
ing, and thus improve the style and raise the tone
of their works; besides another very large class
of intelligent general readers, who, not wishing
to dive into all the intricacies of the subject as
professed antiquaries or archaeologists, yet would
always be interested in seeing the correct mean-
ing of many hundreds of passages and allusions
in our historians, poets, &c! For this purpose
it is proposed to embody, in a few papers, the
substance of a course of lectures, which have
been delivered at many of the principal literary
and mechanics' Institutions.

We will not now pause to dispute with the learned the relative antiquity of heraldic ensigns; some maintaining that they are as old as civilisation itself; others can see the origin of family distinctions in the phonetic alphabets of ancient

the armour presented to Thetis, she at once bears the present to Heaven—

"She, as a falcon, cuts the aerial way,
Swift from Olympus' snowy summit flies,
And bears the blazing present to the skies."

This beautiful description of the poet would seem to imply not only a degree of refined taste, but also a very advanced state of artistic skill and manufacture. I need scarcely remind the reader of Flaxman's fine treatment of the subject, which may be seen in the British Museum.

Now in the above description one fact will strike the reader (and the same remark is equally applicable to Hesiod's Shield of Hercules, and to Virgil's Shield of Æneas), which is, that after the shield, the account of all the rest of the armour—as sword, helmet, breastplate, and all, is told in a few words; but all the eloquence of the poet is poured out in an elaborate description of the enriched shield, all tending to maintain the position which I took up at the onset, viz., that the enriched shield was the distinguishing feature of the great leaders of antiquity, and the accounts of them, handed down from age to age, kept alive both the principle and the practice, until in the middle ages society resolved itself into other forms under the feudal systems and the Crusades, and the devices upon shields received arrangement and method, and eventually settled very nearly into that system of armorial ensigns, which we now call Heraldry.²

RAISING THE MAY-POLE.

F Goodall, A R A., Painter E Goodall, Engraver.

WE consider ourselves most fortunate in being able to present our subscribers, at the commencement of a new year, with an engraving from a picture which, though not forming a part of the Vernon Gallery, is among the best works of one of our most popular artists, and consequently is worthy of a place in any collection of Art.

is worthy of a place in any collection of fine art. Mr. F. Goodall's picture of "Raising the May-Pole" was exhibited at the Royal Academy in 1851, where it formed one of the great "features" of the season; the subject is among those scenes of old English festivity which the painter takes especial interest in portraying. Prior to the time when Puritanical austerity had closed up every avenue to popular recreations, the act of raising the May-pole for the sports of May-day was one of great ceremony and rejoicing. "It was a great object with some of the more rigid reformers," writes an historian, "to suppress amusements, espe-

standard of Manasseh, and the tribes of Simeon, Issachar, and Zebulun; on the south side the standard of Reuben, and the tribes of Judah, Issachar, and Zebulun; on the east side the standard of Reuben, and the tribes of Simeon, Issachar, and Gad; on the west the standard of Ephraim, and the tribes of Ephraim, Manasseh, and Benjamin; on the north side the standard of Dan, with the tribes of Dan, Asher, and Naphtali; "And thus every man of the children of Israel shall pitch by his own standard, with the ensigns of his father's house; far off about the tabernacle of the congregation shall they pitch." Now there can be no question that the ancient modes of distinction were very various; in some cases they would be standards carried aloft in the field, in others a device depicted on their tents, or dwellings, in some a mark on the costume, in others on the skin itself, as in tattooing, which strange to say is heraldry.

itself, as in tattooing heraldry.

In Fenimore Cooper's "Last of the Mohicans" we have an admirable anecdote to this effect. A young Indian is taken prisoner by a tribe, and in the struggle his hair is torn, and discloses the figure tattooed upon his breast; it is him as a leader of the Delaware, who had seen and supposed to be the known badge of that being put to death the honours due

THE CRYSTAL PALACE AND THE SABBATH.

BY DR. G. F. WAAGEN.

[WITHOUT by any means giving our advocacy to the views of those who desire the opening of the Crystal Palace on the Sabbath, we consider ourselves free to publish the following article which has been transmitted to us by the respected gentleman who is so well known in England in connection with the Arts. The question is by no means easy of solution on the one hand, we are bound to guard with scrupulous nicety against any practice that shall tend to desecrate "the Lord's Day," or to make it a day solely for pleasure; on the other, it seems a paramount duty to provide such means of rational enjoyment for the humbler classes as shall at once keep them away from places devoted to sensual amusements, and elevate their minds by the contemplation of the good and the beautiful in Nature and in Art. If such a consummation could be attained without danger, no one would be found to object to it; but unhappily there is much reason for dread that assemblages of large masses of people would be a sight of the high and holy in the merely animal gratifications which "holidays" too generally supply in abundance. Our own belief, as well as hope is, that if the Crystal Palace be opened on Sundays, after church hours, and with a careful absence of all means of undue excitement within, the visitors will be so largely supplied with what is good as to eschew what is evil; and that at every step they may learn lessons of order, and be grateful to the Great Giver of so many blessings: but we respect the fears of those who think otherwise, and desire to be understood as offering no opinion on so delicate and intricate a subject, one that will unquestionably be argued in Parliament during the coming session and be there considered in all its bearings. ED. A. J.]

THE religious observance of the Sabbath is unquestionably the duty of all Christians, and the high importance attached to this practice in Great Britain is a matter of sincere congratulation, as conveying a proof that in that country (contrasted with many others) the injunctions of Holy Writ are still duly honoured and observed. Nevertheless it may happen, that through a mistaken though well-meaning zeal, this object fails to be attained, nay even that the very opposite effect is the result—a desecration of the Sabbath. To determine whether, and how far, this is the case in Great Britain, we must, in the first place, consider in what manner the commandment to keep holy the Sabbath-day may be best fulfilled, in accordance with the nature imparted to man, and the position which Providence has assigned to each individual in the social scale of existence. The most essential point in this religious observance of the Sabbath appears to be this, that, whilst the large majority of men are so engrossed by the business of the world during the six days of work, as to be able only to direct their thoughts too cursorily to that Being who has created and who preserves them, and to whom they hope in faith ultimately to return, the Sabbath offers one day of rest, of repose from the labours of the world, in which man may collect his thoughts, and turn them fervently from the transitory cares and objects of life, to God, who is Eternal; he has also the time to reflect on the stamp of the Divine origin within him, how far he has defaced this image by sins of omission or of commission, may even by evil thoughts, rendering him unworthy to appear before his Heavenly Father; lastly, he has an opportunity of purifying and establishing virtuous resolutions for his future conduct.

The observance of the Sunday is properly kept up by the large majority of Christians, by the celebration of public worship. If, however, it happens that persons are compelled by circumstances to perform their devotions in their own homes, with the aid of the Bible and other religious books, no one is justified in reproaching them with this; it is not written, "When thou prayest, enter into thy chamber," and again, "Judge not, that ye be not judged," for God alone seeth into the heart. In whatever manner, however, the Sunday be observed, the human mind has not been endowed by the Creator with the strength or elasticity requisite to maintain for many hours continuously a feeling of genuine and fervent devotion. The most highly cultivated man will acknowledge this—one who, from leisure and education, has been accustomed from youth to exercise his mental powers and fix his thoughts long together upon one object. How much less, then, are those prepared for such a stretch of mind, whose toil is almost entirely corporeal, and whose intellect, from want of time, is scarcely at all developed by a scanty knowledge of reading and writing. A mere outward and formal observance of divine worship, with singing and praying, unaccompanied with a true and deep presence of the Spirit, is in fact a mere desecration of so holy an observance, and is little in accordance with the command, "Ye shall not babble like the heathen." But apart from this consideration, we may observe that human nature is so constituted, as, after long continued labour, to require repose. Those who belong to the wealthy classes, and who are able to devote, daily, as much time as they please to rest, are commonly too apt to forget how necessary such rest becomes after hard unintermitted labour during six whole days. It is an error to imagine that the simple act of worship affords this repose. I have already dwelt upon the necessity of this duty; to those who can participate in it with their whole minds and undivided thoughts, it is of the highest value and importance; but to those who are unaccustomed to mental exercise, it is a very serious effort. If then we admit, that a genuine and fruitful devotion, especially among the working classes, cannot be continued with advantage more than a few hours in the day, and that this act itself increases the need of repose, the question arises, how the remaining hours can be spent in innocent recreation, consistent and in accordance with the proper observance of the Sunday. Unquestionably the attention should, above all, be drawn to such objects as serve most fully to reveal the majesty of God, and at the same time to lead the thoughts up to Him, and to exercise and quicken the mind in the most important manner, as the imperishable spark of the divine nature in man. The three forms under which the Spirit of God is manifested, beside Religion, are Nature, Art, and Science. The enjoyment of nature, where the Almighty power, wisdom, and beneficence are manifested alike in the august images of Alpine scenery, in the fresh verdure of the meadow, and in the tender petals of a flower, is common to all mankind, and has a refreshing and elevating effect; nevertheless, it fails to exert upon the mind the same power, or to direct it to a definite object, as Art and Science, which are likewise emanations of the Divine Spirit, and in which this is revealed in the noblest manner. The study of science, however, is accessible to a comparatively small number; to those who have enjoyed a good education; and the same may be said, though in a less degree, of literature in general, and espe-

cially of poetry: to read a scene of Shakespeare, or even a novel of Sir Walter Scott, with understanding, requires a degree of cultivation beyond the reach of the large majority of men. On the other hand, the formative Arts, by their means of expression, their reflection of nature—intelligible to all men of whatever class or nation—as well as by the powers they have of conveying a direct impression through the senses—are well calculated to exert an educational influence upon those classes of society which from their position can receive but a very defective education; for these Arts, by presenting external forms to the eye as an expression of mental images, ennoble the exercise of the senses, and at the same time act beneficially upon the mind. Thus, in relation to nature, they aim to reveal truth,—in their relation to the human mind, beauty—awakening and kindling in the most impressive manner a feeling for the true and beautiful, which are indeed simply a revelation of the good, in its connection with the perception of the senses. Now, from these considerations it is unquestionably clear, that those classes of society which have had a very limited—if any—education, cannot spend the portion of the Sunday not devoted to worship in a better or more befitting manner than in the contemplation of the works of formative Art. I, of course, refer to the highest works of this kind, to the exclusion of all inferior ones, and of such as, belying the pure and noble purposes of Art, minister only to vulgar or sensual gratification. Indeed, these latter belong rather to that class of objects which should precisely be avoided on a Sunday, such as dancing, card and dice playing, feasting and carousals, in short all such pleasures as excite the sensual part of man's nature and his passions, disturbing the wholesome quiet of the Sunday by noise and riot, abroad or at home, and distracting the mind from its proper occupation. At the same time I must observe, that the performance of fine instrumental or vocal music is an exception to the above remark, even if it be not of a sacred character; since, in employing sensuous means of expression only to affect the mind, they are in a remarkable degree fitted to exercise upon the mass of mankind at large a refreshing and ennobling influence similar to that I have assigned to the formative Arts.

The rest from all worldly business in the observance of the Sunday in Great Britain, the opportunity thus afforded to everyone of reviewing his thoughts undisturbed, and giving them up to devotional feeling, and the practice of attending public worship more generally and strictly than in most other countries, are undoubtedly matters of earnest gratulation and respect. At the same time we must observe that if the contemplation of the productions of Art, and the performance or listening to fine music, are regarded as a desecration of the Sunday, and therefore as sinful,—this fact merely shows that in Great Britain, notwithstanding the wide-spread love for native Art and music, the true and highest signification of both, as means of cultivating and ennobling the mind in the widest sense of the words, has not as yet taken possession of the national feeling, and that this erroneous view prevails to a large extent in England is evident from the fact, that on a Sunday neither any concert takes place, nor are the great public institutions, such as the British Museum and the National Gallery opened to the public for the enjoyment and study of Art. In this manner not only are thousands of persons who cannot break in upon their work-days

without depriving their families of bread, entirely shut out from one of the highest sources of intellectual profit and enjoyment, but numbers of the middle classes engaged in business are likewise deprived of this opportunity of mental gratification and improvement. The closing of all institutions of this kind on a Sunday may in part arise from the circumstance that the study of works of Art is regarded as a business in itself; and that the commandment to rest from toil on the Sabbath is erroneously understood to prohibit *every* kind of occupation. This command, however, was apparently intended simply to enjoin that man should abstain from all the ordinary toil of a week-day. Can it be imagined that God, who is infinite goodness and wisdom, can worthily be served by his creature man, whom he has likewise endowed with a spirit and activity, yielding himself up to mere *idleness*, which is rightly called the parent of crime? Can such be regarded as a worthy or acceptable observance of the day consecrated to his worship?

It can, perhaps, from several causes, scarcely be hoped that a change will take place at present with respect to opening the collections I have adverted to on a Sunday; and from this very circumstance, the question which we are now considering acquires increased interest. It becomes a matter most desirable and important to endeavour to obviate the mischief, in the erection of this new Crystal Palace, and that all the best works of sculpture, of every age and country, should here be properly exhibited, and opened to the public on the payment of a small entrance fee, not alone on week-days, but more *especially* on Sundays. Could the legislators of England in either House of Parliament, who belong to the wealthy and educated classes, and who, having their time at their disposal, can enjoy every opportunity of studying works of Art,—could they for an instant place themselves in the condition of the working-classes, and reflect how rarely the dark night of unintermitted toil is broken by any single ray of enjoyment,—how seldom they are allowed to feel that their minds too are susceptible of something beyond the mere satisfaction of the commonest wants of life,—surely, having in remembrance the commandment "Thou shalt love thy neighbour as thyself," they would not be led by an erroneous and narrow-minded view of religious obligation to persist in denying entrance to the Crystal Palace on a Sunday. I still venture to hope this will not be the case, and the more so, as, with the enjoyment of works of Art, would be connected that of Nature, in the winter-garden of the Crystal Palace,—the *only* Sabbath recreation which in England is open to every one. The Palace and gardens of Hampton Court present similar combined enjoyment of art and nature, and are open to the public on a Sunday; it is true, indeed, that the pictures and the cartoons of Raffaele are here evidently regarded as merely an appendage of historical interest to the apartments of the Palace and the beauty of the gardens; still, if they be considered as the principal objects of attraction, it is not clear why a similar privilege of admission should be denied to the British Museum and the National Gallery.

Another reflection forces itself upon our minds: if persons of the lower classes of society, in seeking that recreation absolutely needful to them on a Sunday, are debarred from finding it in any paths befitting the observance of this day, is it not natural to expect that they will seek it in other and objectionable ways? I will mention only

one instance of the evil to which I allude,—one which I myself witnessed in Glasgow. In accordance with the observance of the Sunday prevailing in Scotland, which is still more strict than in England, no steam-boat is allowed on that day to leave the harbour, to convey the inhabitants of Glasgow to the grand and elevating scenery of nature in the lakes of the Highlands. Thus, to these working-classes the enjoyment of God's own nature is entirely debarred. In precise contrast to this, I observed on a Sunday in London, to my great joy, numerous steam-boats shooting to and fro upon the Thames, covered with crowds of happy faces, and conveying the inhabitants of that great metropolis to the cheerful environs of the city. Now, the result of this state of things in Glasgow is, that the people, bent on enjoying the open air in some way, congregate in gloomy crowds in the streets of the city, and are tempted, more or less, by a mere feeling of tedium, to yield to the vice of drinking. Now, from all this it is evident, that by over-strict regulations for the observance of the Sunday, these lower classes of the people are not only shut out from the benefit of enjoying those sources of recreation which are calculated to operate beneficially upon their minds, but that they are even driven to resort to vicious pleasures, which desecrate the Sabbath in the most disgraceful way. If the remarks I have here offered, and which are dictated by pure feelings of philanthropy, lead any to relinquish opinions, grounded upon a highly estimable, but, as I conceive, erroneous, sentiment of religion, and assist in any degree to open to millions of my fellow men these sources of a noble and refined enjoyment, I shall look back with happiness to the hour when I took pen in hand to offer them to the English public.

G. F. W.

HAYDON AND BEECHEY ON THE VEHICLES OF REYNOLDS.

At the end of the third volume of Haydon's autobiography there are three appendices, of which the first affords certain extracts from Reynolds' private memorandum-book, copied by Beechey and by Haydon from him, with brief comments by the two latter. Although fragments of these notes have been already given to the world by Sir C. L. Eastlake, and in Northcote's life, we offer no apology for a notice of them here; it is enough that Haydon retouches the memoranda—he is a commentator not less original than pithy. Simplicity is the last quality that all of us attain to, no matter in what pursuit; but it is difficult to believe that Sir Joshua could have ever been reconciled to anything like simplicity. He was the Rosicrucian of the Art, and in addition to the anxieties of living under a continual pressure of canvas, he added the ceaseless anxieties of uncertain experiments in search of some immortal elixir, which should give life and eloquence to all his creations. If the Gevartius be painted simply in oil, "that Antonio Vanddyke" was a wise man to confide in oil for the rest of his life. To speak of other instances open to the least enquiring admirer of painting, to what ulterior and incomprehensible results did the man aspire, who painted Lord Heathfield and the choir of the Gordon cherubim—to say nothing of the unsurpassed splendours of other works, which from private galleries ever and anon find their way to the walls of the British Institution? It is true that Sir Joshua lived in the dark days of chemistry as applied to Art: the media of the past were lost, those of the present were not found. The early fathers were painfully diffident of employing the means in their power, but Reynolds was one of the most gifted, but as is also too frequently the case, one

of the most profligate, of their descendants, whose suicidal extravagances even to the last forbade the conciliatory festival of the fatted calf. We must all feel the truth of Wilkie's observation that our school of portraiture is of Spanish parentage, but with a dash of domestic sunshine, of which the Spaniards knew nothing, in truth we never look at Spanish portraits without buttoning our coat, for with all their finest qualities they are without many exceptions dismal and sombre,—the subject looking ill at ease, as a victim taken from prison and decked out on a very cold day, not to be painted but to be sacrificed. Yet with all the low-toned brilliancy of Velasquez, and much greater uniformity and certainty of effect, with an equally facile, and tenfold more masterly execution than Rembrandt, Reynolds's reckless charlatanism was a positive injustice to his sitters, and had he lived until the present day he would still have dabbled in the alchemy of slimey balsams in search of the *nescio quid* in which he believed but could not describe. He was truly earnest in experiment, but it is sad to find a man of such transcendent ability ignorantly combining properties utterly antagonising; indeed not less certainly destructive of each other than the animals that engaged in the far-famed struggle, said to have taken place in Kilkenny. All the world knows that Reynolds was in his art what the world calls eccentric. His works would proclaim this to those who had never heard a whisper of it, but he kept a perfidious diary which has given forth his secrets, and by which the profession is confounded—at his impracticable prescriptions, its more enquiring members exclaim "And is this all?" Echo! this is all—the essence of the beautiful was in the man—everything that he touched he treated with singular power, but no portion of that power did he acquire from any distillation of the most cunning alembic. All the world knows the weak side of Sir Joshua, but it is painful to learn the extent of his infatuation. We cannot find fault with him for experimenting and making memoranda of his various methods, but we do deplore the peculiarities into which he was led for want of a little reflection—we will not say inquiry. The notes are written in very bad Italian, helped with English where words here and there are wanting. Perhaps we have no business with the style, as the matter was never intended for publication, but since it is come to light, we make the observation, and we have done with that part of the matter and proceed at once to make a few extracts.

"Miss Kitty Fisher. Face cerata. (I suppose varnished.—Beechey.) (Of course not, rubbed with wax first.—B. R. H.) Drapery painted con cera o poi v. (varnished)." Haydon corrects Beechey here, it is somewhat surprising that the latter should have been wrong in a word so common. We have seen this picture; it has perhaps not yet been in the hands of the cleaner; as soon as the varnish is removed from the drapery the latter must be destroyed by any solvent applied to it. "Speaker.—The face colori in olio mesticato con magyly poi verniciato; cielo magyly e poi per tutto verniciato con colori in polvere senza olio o magyly (cielo—the background). (In fact, a dry scumble.—B. R. H. Some soot fell on a picture of Sir Joshua's, drying by the fire. Sir Joshua took it up and said,—"A fine cool tint," and actually scumbled it beautifully into the flesh. From Jackson, who had it from Sir George Beaumont.—B. R. H.) Sir Charles and Master Bamby, 1763, July 29.—In vece di nero si puo servirsi di turchino e cinabro e lacca giallo; probatum est, November 20, 1768. (That is, it has stood.—B. R. H.) Yellow-lake is a colour that does not stand; but it has here been superseded by the others. "The glazing di cinabro e turchino—senza cera. (Note.—Instead of black, he made use of Prussian-blue and vermillion.—Beechey), April 3, 1769. Per gli colori cinabro, lacca, ultramarine, nero, senza giallo. Prima in olio, ultimo con vernice solo e giallo, May 17, 1769, on a grey-ground. First-sitting vermillion, lake, white, black. Second ditto, third ditto; ultramarine: last senza olio, yellow-ochre, black, lake, vermillion, touched upon with white. (Here is evidence, Sir Joshua used yell in flesh, in opposition to Northcote's assertion.

B. R. H., April 1, 1840.) It is extraordinary that Northcote should make such an assertion, because there is continual mention of oclue and Naples-yellow throughout these notes. In a memorandum, dated June 22, 1770, Reynolds mentions that method which he says he has determined for himself, and thus describes it:—"Sono stabilito in maniera di dipingere. Primo e secundo o con olio o copivi, gli colori sono nero ultram. e biacca (bianca) e gli altri colori. —My own given to Mrs. Burke (fine proceeding. —B. R. H.)" This is all Haydon's comment on this. In a note by Beechey, 1832, he proceeds to describe Reynolds's method; in short, translates Sir Joshua's Italian "His vehicle was oil or balsam of copaiva. His colours were only black, ultramarine, and white, so that he finished his picture entirely in black and white, all but glazing, no red or yellow till the last, which was used as glazing, and that was mixed with Venice-turpentine and wax as a varnish. Take off that, and his pictures return to black and white (excellent—B. R. H.)" It might be expected that Haydon would have had more to say here. Thus, we learn the causes of the utter destruction of so many of his works. Copaiva he continually used; it is a gum or resin very low in the scale of utility as a vehicle, in which ultimate hardness and tenacity are indispensable qualities. Copal is the hardest, but copaiva is about the softest, and hence the least fitted for durability in a picture. Wax never hardens, and will at once yield to a solvent, indeed if a picture painted with wax be exposed to the sun or the fire it melts. One of the most commonly known illustrations of this fact is, we believe, the picture painted by Hilton, contained in the national collection; a portion of the face of the principal figure was slipping from its place, and the remedy we believe was to turn the picture upside down. Who that has visited the Dulwich Gallery does not deplore the destruction of the famous Siddons picture. Once one of the finest essays in portraiture ever produced, but now a mere wreck, cracked over the entire surface, and almost entirely obscured, there is no restoration for this picture, it is utterly gone. A portrait by Reynolds may be restored if the grey Venetian dead colouring have been painted in oil, for Reynolds says "olio o copivi"—as in the following instance, which could be authenticated. A portrait by Sir Joshua was confided to a restorer to be cleaned; it had been painted in the manner in which he pronounced himself "stabilito," wax had not been spared, and the proprietor was determined to have it subjected to the process. The restorer knew perfectly well what he was about; the solvent cleared off every trace of Reynolds's "ultimo con giallo okero e linca e nero e ultramarine, &c." the whole of the glaze was gone, the features which had been always rapturously pronounced living flesh, was now a livid ghostly mask. The operator did not falter in his course; this was the condition to which he wished to reduce it, and now came the restitution. The glazes were replaced with a skilful hand; not with vicious wax, but wholesome oil and varnish, and the picture was in this state returned to the proprietor, who was more than ever enchanted with the exquisite colour of Reynolds, although not a touch of Reynolds's work was now visible. And this is the process to which any of Reynolds's works must be subjected which have been painted with wax. Can anything exceed the grateful satisfaction of the owner of such a restored work? But to return to our notes. "Offe," (this is the portrait of Theophila Palmer, his niece, subsequently Mrs. Gwatkin) "fatto (fatta) interamento con copaiva e cera. La testa sopra un fondo preparato con olio e biacca. Lady Melbourne—do sopra una tela di fondo (Note.—Balsam of Copaiva and wax upon an oil ground; it must crack and peel off in time.—Beechey, 1832) (Of course.—B. R. H. 1840.) Tela di fondo, prepared cloth to paint on or a raw cloth.—B. (N.B., a raw cloth.—B. R. H.). Sticky Verni: carmine, azzurro, Venice turp., e cera; stabilito in maniera de servirsi di Jew's pitch. Lake, verm., carmine, azzurro, e nero (Vernice, Ven. turp. e cera) (Note.—Varnish, Venice turpentine, and wax; a com-

ical varnish.—Beechey.)" Probably those portraits which have faded, especially in the hues of the face, are those in which Reynolds has especially used carmine: they return to the tints of the grey base. In looking at Jackson's portrait of Flaxman, the property of Lady Dover, we have often thought that some fugitive experiment had been tried here, it is certainly much paler than Flaxman was. We turn with suspicion to all portraits not by Reynolds that seem to have faded. There is one by Vandyke of himself, among the "ritratti dei pittori" at Florence, so singularly cold and grey, that it may reasonably be inferred that the last glazes have flown, and, apropos of Reynolds' *stabilimento* in Jew's pitch, there is in the same collection two portraits of Rembrandt by himself; and if in examining these (for they used to be taken down for the convenience of being copied) any careful man may have touched with his nail the "Jew's pitch" that has been unsparingly laid in under the nose, he has undoubtedly found that it is not yet dry, though quite opaque with accumulated dust. Even to this day we believe that the means of grudging bituminous preparations, so that they will dry hard, is not generally understood; and many of them that are offered to the profession never dry at all. A portrait of himself, Reynolds thus notes. "My own, April 27, 1772—First, aqua and gomma dragon verm. (vermilion), lake, black without yellow, varnished with egg after Venice turpentine" Haydon is agitated at this prescription. "(Heavens—murder! murder! —it must have cracked under the brush.—B. R. H.)" Of gum dragon Beechey says, "I rather think gum tragacanth, for that is a gum which mixes well with water, and makes a mucilage. That and powdered mastic dry hard." Gum tragacanth will we think on experiment be found to absorb water, and remain suspended in it in a viscid mass without readily dissolving. The preparation of the wax medium follows "pure white wax scraped into very thin slices, and covered with spirit of turpentine cold; in twelve hours it becomes a paste. With this and sugar of lead he mixed Venice turpentine or copaiva or balsam. His egg varnish alone would in a short time tear any picture to pieces painted with such materials as he made use of.—Beechey. (Indisputably true—B. R. H.)" To the artist these notes are highly amusing, although he regards with deep pain the infatuation which could commit Reynolds to such absurdities. He was not ignorant of the result, for we find the observation "per causa, it cracked" after one of these palpably antagonistic processes. Beechey says, "Reynolds was always pursuing a surface, was willing to get at once, what the old masters did with the simplest materials, and left time and drying to enamel. That enamelled look, the result of thorough drying hard, and time, must not be attempted at once. It can only be done as Reynolds did it, by artificial mixtures, which the old masters never thought of." Hence the conclusion—few pictures by Sir Joshua can be cleaned with safety; there are doubtless many that have been legitimately painted, the notes before us refer only to a few; but who is to decide that there is not under the surface some mixture that will separate with the varnish?

FRAUDS IN PICTURE-DEALING.

THE pressure of important matter, which from its immediate interest could not be deferred, has occasioned a longer silence than we desired concerning this painfully disagreeable subject. With the new year and the coming season we intend to deal with it more extensively,—first, with the hope of promoting the true interests of our native school; and next, to warn the uninstructed in Art against the knavery of a host of dealers and their willing agents, if not their accomplices, the auctioneers.

The past season has done something, nevertheless, to restrain the continuance of sham public auctions, east of Temple Bar—in coffee-houses, back-shops, and obscure localities,

"decoyingly" called sheriffs' sale-rooms. Here the sharp votaries of commerce dedicate their gains to daubed up rubbish and tawdry copies. We have visited these sales, and have not the smallest hesitation in saying that every announcement of bills of sale, of going abroad, and other pretences for the auction, are "sham," and that not two in fifty of the pictures thus exposed are painted by the artists whose names are unblushingly placed in the catalogues.

West of Temple Bar it is humiliating to find that auctioneers of high standing, and themselves men of large property, suffer the publication of names of eminent painters to be attached to works which their own cultivated judgments know to be untrue, preserving themselves from danger by a condition that any error of description shall not vitiate the sale.

One auctioneer has ventured on a reform of this glaring mystification, and offers a guarantee of the originality of every picture or drawing offered by him for public sale. If he succeed in this honest purpose, he will achieve a great good for modern Art, he has, however, to contend with a long-rooted idea that an auctioneer's lips rarely emit truth,—at all events, that truth is to him a greater stranger than misrepresentation. Our general caution is to avoid all anonymous picture-sales whatever—without any exception.

It needs no ghost to show that pictures have always been copied more extensively for deceit than for artistic improvement; but that such evils should be permitted in Institutions of the highest mark, without any surveillance—by the trustees of the National Gallery, and the directors of the British Institution—may well excite surprise.

The legitimate and avowed object of permitting the copying of pictures in the above institutions, is for the improvement of students and neophytes in Art. At the British Institution during the last season, a veteran of the palette, past the grand climacteric, has assiduously copied Lord Carlisle's pair of landscapes, by Annibal Caracci, with variations; and during the present year Mr. Holford's pair of the "Ghiulimani," Caracci's, also with variations; besides (descending from the ideal to the matter-of-fact) copying also a landscape by Ruysdael. Can any one believe this artist has spent his weeks in such a manner for the improvement of his talent? At the National Gallery the same persons continue to copy the same pictures repeatedly, the Canaletti and W. Vanderelde's being particularly in demand.

As for this copying tending to improvement, its lamentable inefficiency is manifested by the multifarious crude attempts. The copyists are left to themselves, and where the judgment is deficient they stumble on in other hands, no presiding master interfering in the smallest way to point out any defect or error, however gross or glaring. The regular picture dealer's copyists provide a canvas, already lined, frequently the old canvas of some worthless picture prepared this way, which when it has been covered with the copy, presents, after being "cooked," the appearance of an ancient picture which had been lined to preserve it from further decay. No superintendence is employed to see that no fraud is intended, or to suppress fraud, although often manifestly evident.

But worse than all this is the permission accorded either by the trustees or by the officials to make copies of the pictures by living painters forming part of the national property. It is palpably absurd not to know that these copies are destined to be passed off by picture-dealers upon country amateurs, with the worn-out stories of "replacas" and variations of treatment, &c. This monstrous injustice has been carried on lately by a dozen of the regular picture-dealers' hacks. It behoves the living artists, whose works are in the National Gallery, to stir in the matter to save their own great works, their talent and reputation, from becoming a fertile source of fraud perpetrated by a class of dealers upon a section of the public imbued with the admiration of Art, but destitute of sufficient learning to investigate its constituent properties. We shall ere long find ourselves compelled to bring this subject more distinctly under public notice.

THE PIETÀ OF MICHEL ANGELO.

In the chapel of Santa Maria della Febbre, in St. Peter's at Rome, is placed one of the earliest sculptures of Michel Angelo, a work which at once evinced his transcendent powers, and distinguished him above all his contemporaries; it was executed during the artist's first visit to Rome, and when he was only about twenty-one years of age. The great reputation which this work has always received, and its being comparatively unknown in our country, have induced us to procure an outline engraving of it for the purpose of making our readers acquainted with it.

The commission for this group was given, Vasari says, by the Cardinal St. Denis, called Rovano; but Mrs. Foster in the notes to her edition of the biographer of the Italian artists tells us, on the authority of Bottari, that it was ordered by the Cardinal Grolaye de Villiers. The discrepancy is of little moment; we will, however, give Vasari's description of it as translated by Mrs Foster: it will be more to the purpose than anything we can say. Vasari was contemporary with Michel Angelo.

"To this work I think no sculptor, however distinguished an artist, could add a single grace or improve it by whatever pains he might take, whether in elegance and delicacy, or force, and

the careful perforation of the marble, nor could any surpass the art which Michelagnolo has here exhibited.

"Among other fine things may be remembered, to say nothing of the admirable draperies, that the body of the Dead Christ exhibits the very perfection of research in every muscle, vein, and nerve, nor could any corpse more completely resemble the dead than does this. There is besides a most exquisite expression in the countenance, and the limbs are affixed to the trunk in a manner that is truly perfect; the veins and pulses, moreover, are indicated with so much exactitude, that one cannot but marvel how the



LA PIETÀ DE MICHEL ANGELO.—ST PETER'S AT ROME

hand of the artist should in a short time have produced such a work, or how a stone which just before was without form or shape, should all at once display such perfection as nature can but rarely produce in the flesh. The love and care which Michelagnolo had given to this group were such, that he there left his name—a thing he never did again for any work—on the cincture which girdles the robe of Our Lady; for it happened one day that Michelagnolo, entering the place where it was erected, found a large assemblage of strangers from Lombardy there, who were praising it highly; one of these asking

who had done it, was told, 'Our Hunchback of Milan,' hearing which, Michelagnolo remained silent, although surprised that his work should be attributed to another. But one night he repaired to St. Peter's with a light and his chisels, to engrave his name, as we have said, on the figure, which seems to breathe a spirit as perfect as her form and countenance. * * * From this work then Michelagnolo acquired great fame; certain dullards do indeed affirm that he has made Our Lady too young, but that is because they fail to perceive the fact that maidens long preserve the youthfulness of their

aspect, while persons afflicted as Christ was, do the contrary; the youth of the Madonna, therefore, does but add to the credit of the master."

Mr. Duppa, in his Life of the artist, states "it was so much esteemed that several copies were made, one in marble, of the same size, by Nauni de Baccio Bigio, for an altar in the church dell' Anima, in Rome, and another by Giovanni di Cecco Bigio, for the church of St Spirito, in Florence. Michel Angelo also cast it twice in bronze; once for the Strozzi family, to be placed in the church of St. Andrea della Valle, in Rome, and again for some Flemish merchants."

THE GREAT MASTERS OF ART
No XXVI—ADRIAN VAN DE VELDE



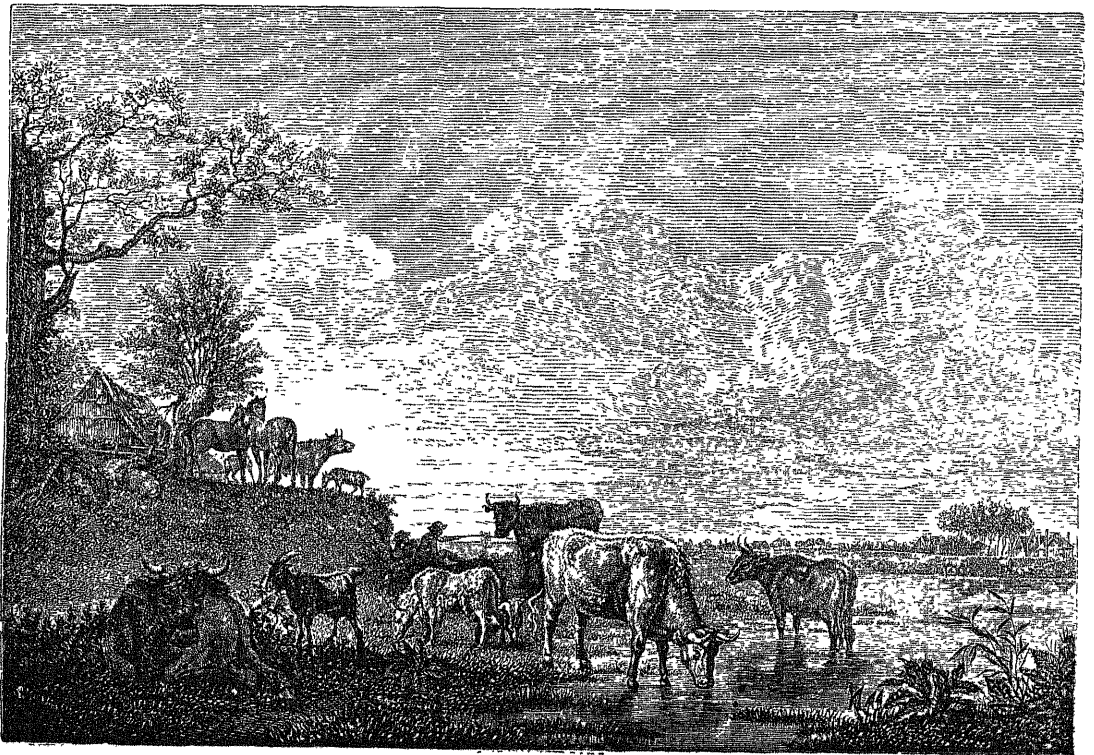
A. V. Velde

To every one who has the slightest acquaintance with the pictures of the old Dutch painters,

there is no name more familiar than that of Van de Velde. There were three Van der Veldes, but whether Adrian, whom we have now under consideration, was related to the other two, father and son, has never been clearly ascertained. Houbracken speaks of him as son and brother, respectively, to the William Van de Veldes, but Bryan rather inclines to a different opinion, the matter, however, is of little importance except as a biographical fact.

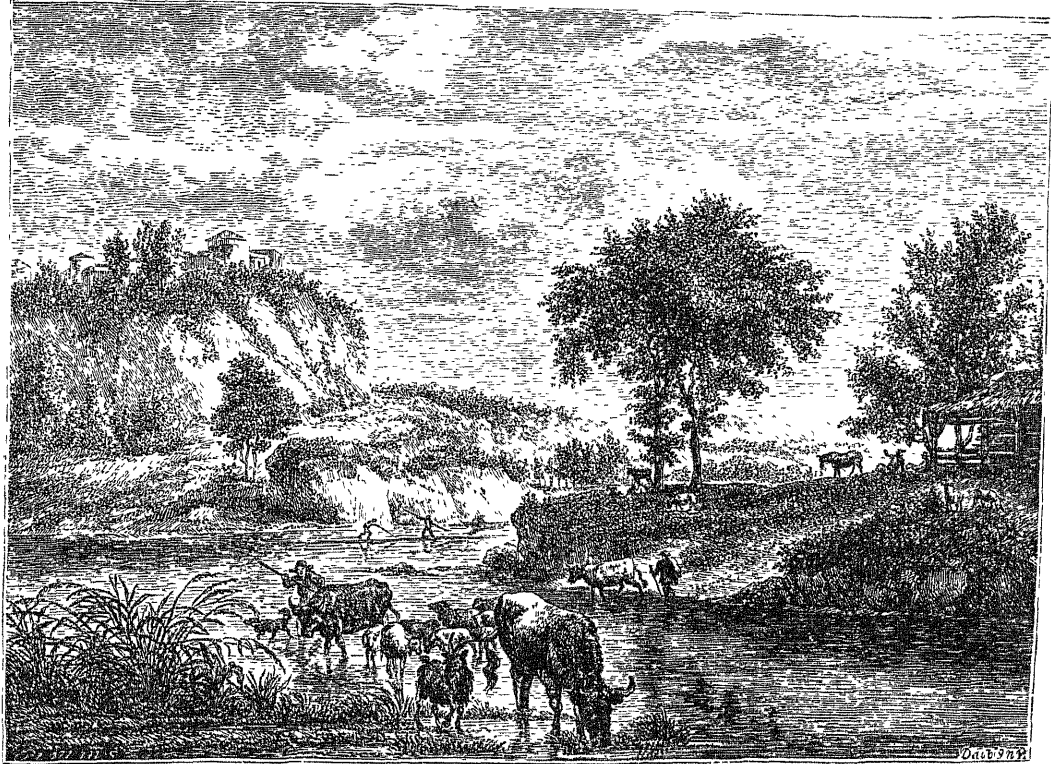
Adrian Van de Velde was born at Amsterdam, in 1639; he early exhibited a taste for the fine arts by sketching, when not more than six years of age, animals and other objects on the walls of his father's house. If we follow Houbracken's history, we learn from it that the elder Van de Velde was most unwilling his son should follow the arts as a profession, but finding it impossible to withstand the youth's strong predilections, he at length yielded to his wishes, and placed him under John Wynants, who was then in great reputation as a landscape-painter at Harleem. This distinguished painter expressed his admiration of the sketches which Adrian showed him, and Houbracken tells us that when the wife of Wynants saw them, she said to her husband, "Now, Wynants, you have found your master."

Wynants was a constant and close studier of nature; he impressed on the mind of his pupil the importance of following the same practice, and accordingly much of this period of his life was passed in fields and meadows, sketching whatever he found in the animal and vegetable worlds that deserved his attention. In the studio he did not neglect the human form; he frequently made drawings from the living model, and would doubtless have become a clever historical painter, had he entirely devoted himself to this branch of Art. This supposition is founded on the excellence of an altar-piece he painted for the Roman Catholic church at Amsterdam, the subject of which was the "Descent from the Cross;" whether this picture exists at present, or not, we cannot say, but early biographers speak of it as worthy of admiration for correctness of drawing and beauty of colour. He also painted for the same church several other scriptural subjects which have been very highly spoken of. Wynants, though an admirable landscape-painter, was unable to draw the figure, and previously to Adrian's residence with him, used to employ Wouvermans or Lingelback to embellish his pictures with

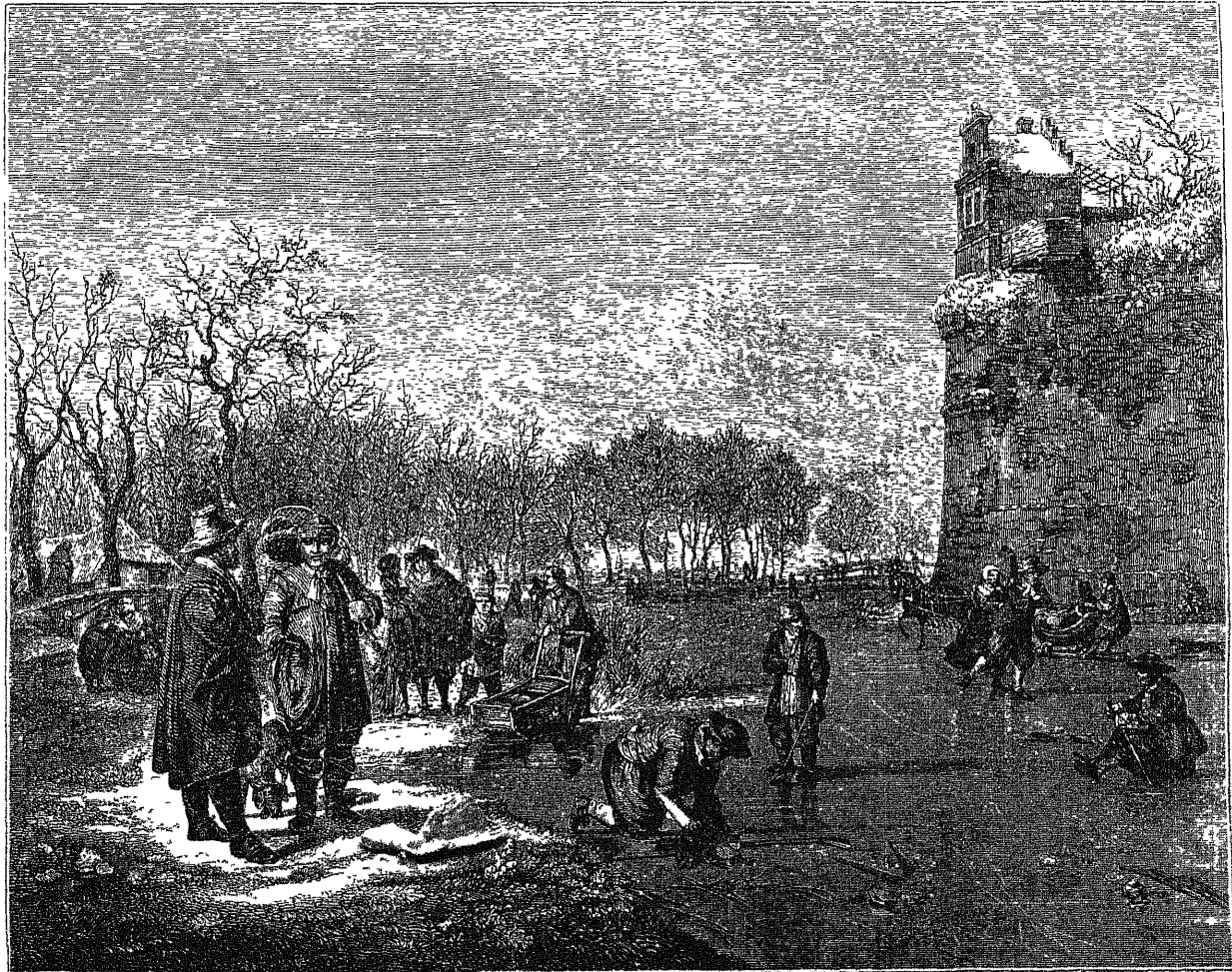


living objects, but he soon found as able an assistant in his young pupil. Some of Wynants' best pictures have the figures and animals put

in by the hand of Van de Velde, so also have those of several of the Dutch contemporaneous landscape painters, Hobbema, Ruysdael, Vander



Heyden, Verboom, Hackaert, &c. &c. This highly esteemed painter died at Amsterdam in 1672; his pictures are much sought after, and



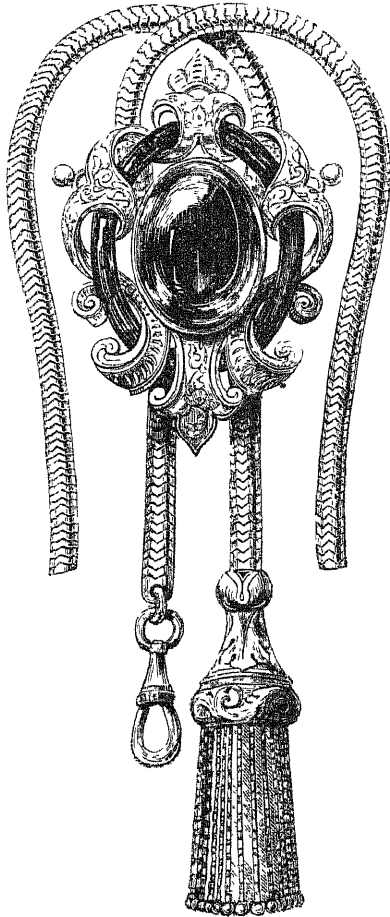
are eagerly caught up when chance brings them before the public, but these occasions are rare; we shall recur to these works in our next.

THE
PROGRESS OF ART-MANUFACTURE.

THIS page contains a selection of the brooches and breast ornaments manufactured by the firm

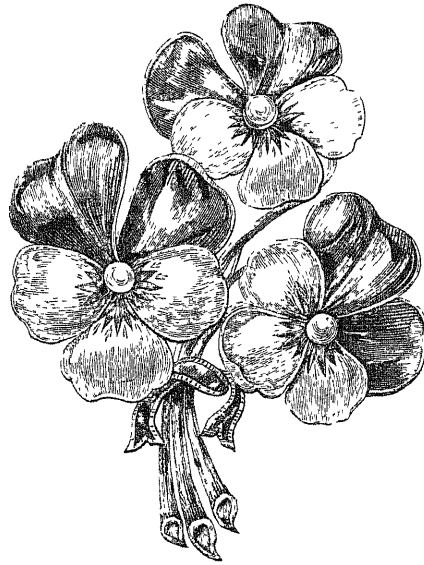


of Messrs. WATHERSTON & PROGDEN, of London,

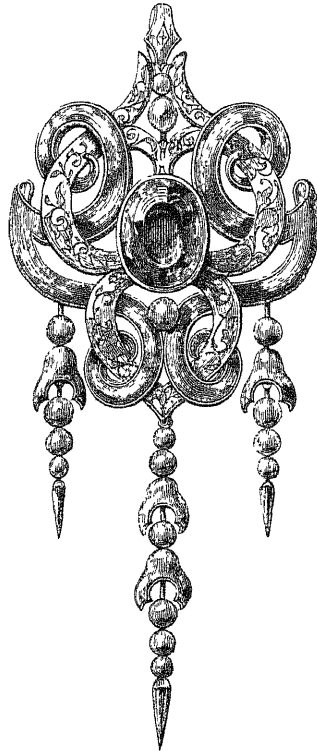


a firm justly famous for the elegance, purity, and solidity of their productions, not only in

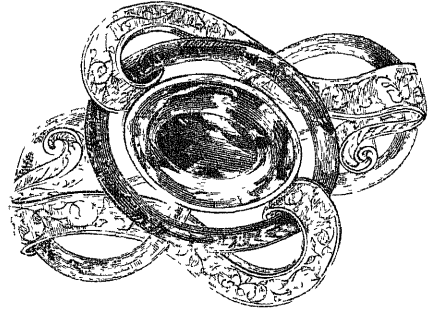
jewellery. but in gold chains, to the fabrication



of which they have paid especial attention. The



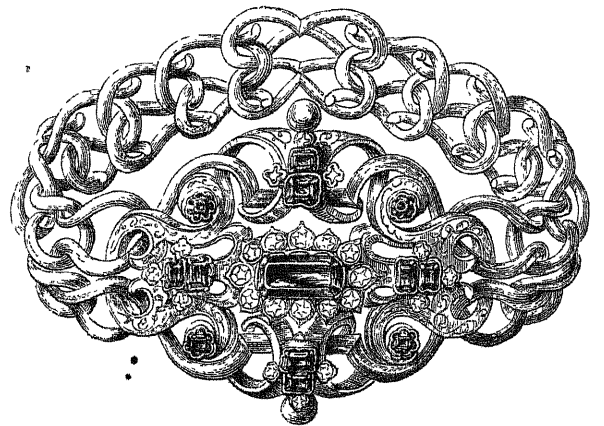
poses, they are not surpassed by the productions of any manufacturing firm in the United Kingdom, and they may compete with those of



France without danger of suffering by the comparison. The designer to this house is Mr. Brown;

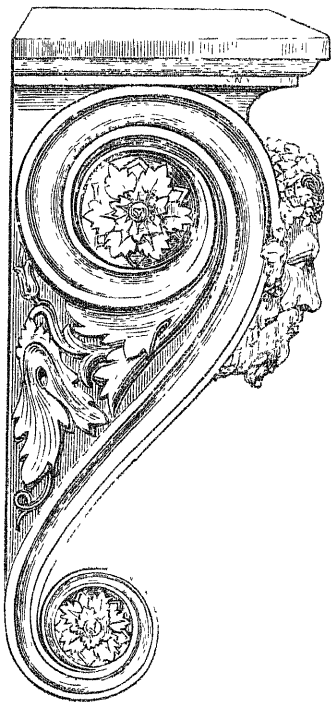


the whole of these subjects are by him, and they do him infinite credit. Our engravings unfortunately cannot represent the precious gems, skill-

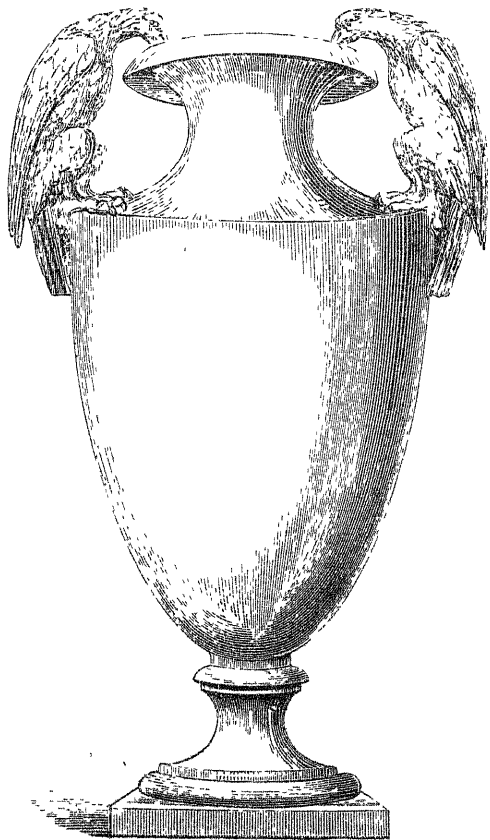


fully and fancifully arranged and combined, of which the gold is the setting; in the imitations of flowers, the enamelled work is very beautiful.

From the TERRA-COTTA manufactory of Mr BLASHFIELD, of Millwall, Poplar, and Praed Street, Edgeware Road, we have selected a few examples, to show the progress of his Works. The BRACKET, (size 30 inches), represented in the first engraving

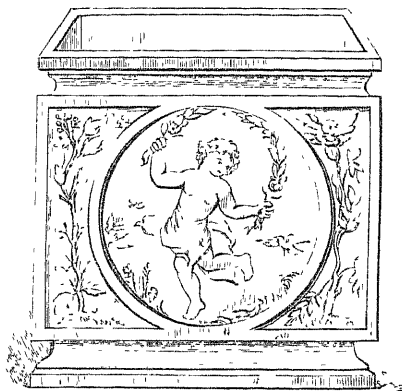


is bold and good in design. The VASE, (size 30 inches), which immediately follows, is pure in form; a pair of eagles, executed with great sharpness, form the handles. The engraving which commences the



second column is from a square FLOWER-VASE, (size 8 inches square), with bas-reliefs of the Seasons on the four sides. The circular FLOWER-POT shows much taste in its foliated decoration; and the hanging FLOWER-POT beneath, is simple in design,

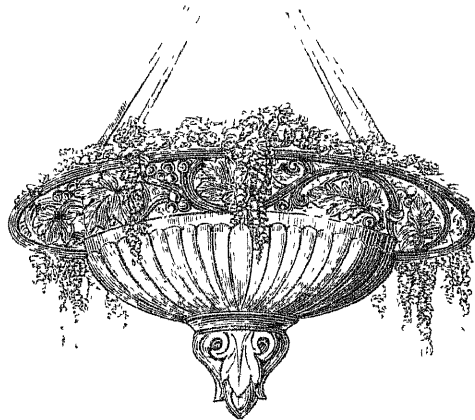
but elegant, and presents a graceful outline. The



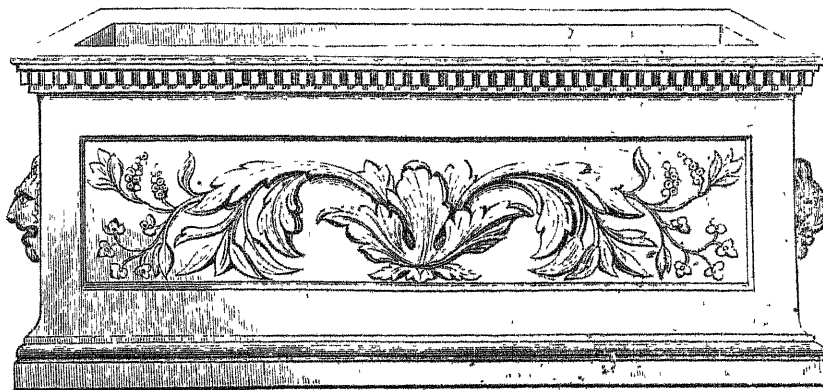
MIGNONETTE BOX, (22 inches by 8), is excellent in its



proportions and ornament. The two FIGURES are an

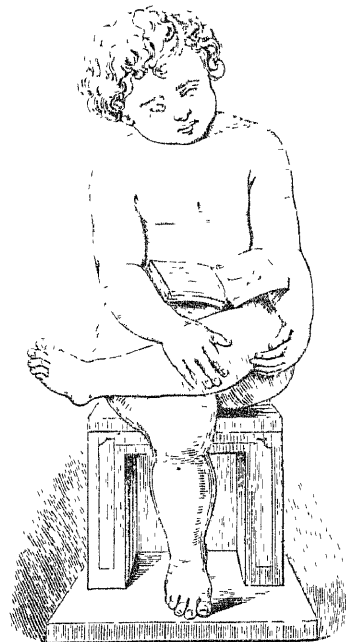


attempt, and very far from an unsuccessful one, to produce the models of John Bell. The whole or

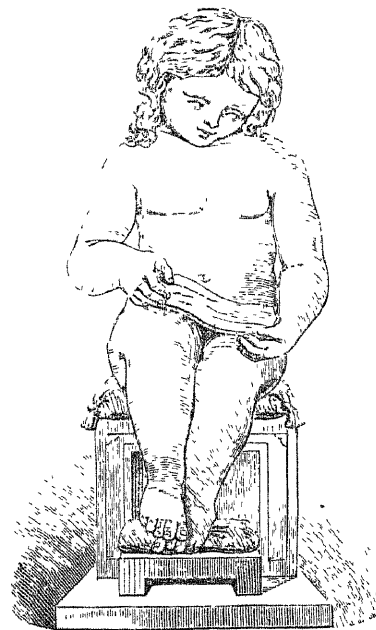


duce good statuettes of terra cotta at a low price so as to place such ornamental works within the reach of the

more humble classes. The height of



each is 12½ inches, and they are from



the models of John Bell. The whole or

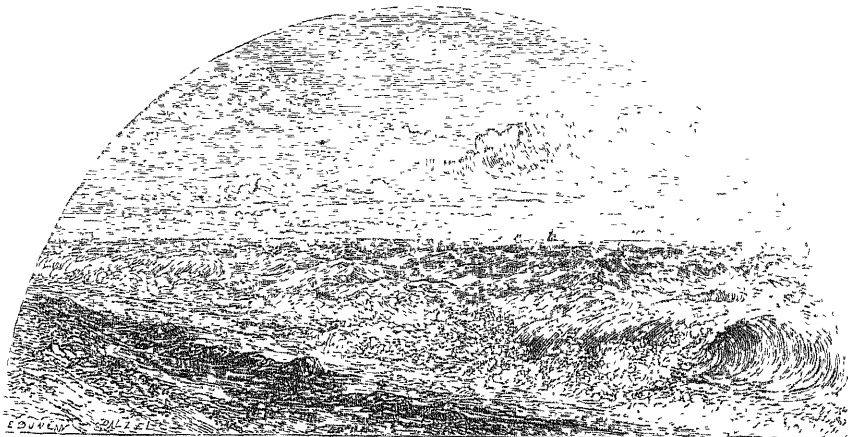
the works produced at this extensive establishment are of great excellence.

TUPPER'S
PROVERBIAL PHILOSOPHY.*

AMID much that sounds quaintly in our ears, and amid many thoughts that have the appearance of

affectations, though they are perfectly consistent with the style of composition the author has chosen to adopt, there are to be found in Mr. Tupper's "Proverbial Philosophy" a mine of rich *concepts*—the word is not used disparagingly—and heaps of golden, life-giving truths, which will make those

who lay them to heart wiser and better. A man who can write such thoughts as are here, possesses a mind of no ordinary stamp; to deep and close meditation he must add reasoning and argumentative powers; he must be an attentive observer of nature, and have an intimate acquaintance with



the subtle workings of the human heart in all that it prompts us to for this life and the next. A book

like this is not to be read through at once like some moral dissertation; its wealth of imagery and

beautiful ideas would pall the most insatiable appetite; but each individual section should be



OF MYSTERY

perused and well-digested before entering upon

* PROVERBIAL PHILOSOPHY. By MARTIN F. TUPPER, Esq., M.A. Illustrated by C. W. COPE, R.A.; F. R. PICKERSGILL, A.R.A.; J. C. HORSLEY, &c. &c. Published by HATCHARD & Co. London.

another; there is food in each to afford sustenance for many days to the reflective, and more than enough for the strongest and wisest among us to apply to our own individual profit through the most protracted life.

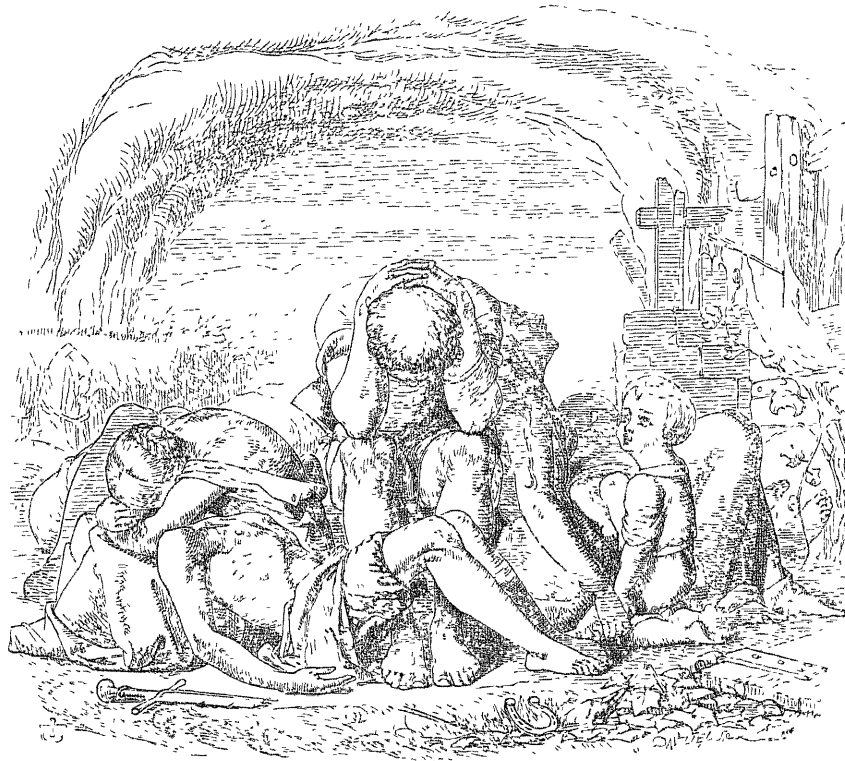
It was a bold appeal to popular taste when

Mr. Tupper introduced the first series of his "Proverbs" to a public unaccustomed to such a style of writing; that he had not over-estimated his power to draw the public to his work, nor miscalculated their willingness to accept, and their capacity for appreciating it, was evidenced by the

demand for a second series, and has been subsequently by both passing through several editions, by them the author has achieved a popularity which will undoubtedly live long after him. his "thoughts and arguments" demand, and will have, something more than an ephemeral existence.

It seems almost like "gilding refined gold" to add the riches of pictorial wealth to what stands in no absolute need of such to render it acceptable, and yet there is so much which the artist may gather and apply to his own use from these books, and so much right worthy of illustration, that we

are glad to see such a work undertaken and carried out as it has been in the edition just published by Mr. Hatchard, from which the engravings on this and the preceding page are examples. The artists who have furnished the designs are all men of note, Messrs. Cope, R.A., F. R. Pickersill, A.R.A.,



E. H. Corbould, Dodgson, Duncan, Birket Foster, John Gilbert, Godwin, Harvey, Horsley, Noel Humphreys, Leech, Severn, and Tenniel, they must have worked *con amore* on a book so

calculated to inspire bright and elevated thoughts, for it is full of fine poetry and lofty subject-matter, which the pencil may well delight to trace out. Of the four engravings we have selected as suited

to show the nature and quality of the illustrations, the first is by Mr. Duncan, from the chapter treating of "Hidden Uses," &c. &c. The second is by Mr. Gilbert; the passage here illustrated is



"The child asketh of its mother," &c. &c. The third is by Mr. Tenniel, from the "Dream of Ambition," &c. &c.; and the last, by Mr. Birket Foster, is a charming bit of landscape, suggested

by "The stops of the shepherd's pipe." Did our space permit, we could point out a score or two of subjects quite equal in merit to these; for the book is full of beautiful woodcuts, engraved by the Messrs.

Dalziel, who have evinced in their execution even a more than usual degree of skill and taste. We do not remember to have seen a finer specimen of wood-engraving than that from Duncan's drawing.

EXAMPLES OF GERMAN ARTISTS



THE GLORY OF SOLOMON'S REIGN. A. SCHUBER. Psalm lxxii



LITTLE CHILDREN BROUGHT TO CHRIST. L. RICHTER. St. Mark, ch. x, ver 14

THE DOMESTIC MANNERS OF
THE ENGLISH.

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

XII.—THE PARLOUR AND ITS FURNITURE.—IN-DOOR LIFE
AND CONVERSATION.—PET ANIMALS.—THE DANCE.—
HERE-SUPPERS

OUR last chapter closed with an enumeration of the principal articles of furniture in the parlour, from a record of the fifteenth century. These are all exhibited in illuminations in manuscripts of the same period. The "hanging of worsted," was, of course, a piece of tapestry for the wall, or for some part of the wall, for the room was in many, perhaps in most, cases, only partially covered. Sometimes, indeed, it appears only to have been hung up on occasions, perhaps for company, when it seems to have been placed behind the chief seat.* The wall itself was frequently adorned with paintings, in common houses rude and merely ornamental, while in others of a better class they represented histories, scenes from romances, and religious subjects, much like those exhibited on the tapestries themselves. In the cut annexed (No. 1) taken from a beautifully illuminated manuscript of the romance of Lancelot, in the National Library at Paris, No. 6784, we have a representation of a parlour with wall paintings of this kind. Morgan le Fay is

No 1.—MORGAN LE FAY SHOWING KING ARTHUR THE PAINTINGS
OF THE ADVENTURES OF LANCELOT.

showing King Arthur the adventures of Lancelot, which she had caused to be painted in a room in her palace. Paintings of this kind are very often alluded to in the old writers, especially in the poets, as every one knows who has read the "Romance of the Rose," the works of Chaucer, or that singular and curious poem, the "Pastyme of Pleasure," by Stephen Hawes. Chaucer, in his "Dream," speaks of

A chamber paint
Full of stories old and divers,
More than I can as now rehearse.

There was in the castle of Dover an apartment called Arthur's Hall, and another named Genovra's Chamber, which have been supposed to be so called from the subjects of the paintings with which they were decorated; and a still more curious confirmation of the above sketch is furnished by an old house of this period still existing in New Street, Salisbury, a room in which preserves its painting in distemper, occupying the upper part of the wall, like the story of Lancelot in the pictures of the room of Morgan le Fay. We give a sketch of the side of this room occupied by the painting in the accompanying cut. It occupies the space above the fireplace, and the windows looking into the street, but it has been much damaged by modern alterations in the house. The subject, as will

* A Bury will, of the date 1522, mentioned a little further on, enumerates among the household furniture "the steyned clothes hangyng abowte the parlour behynde the halle chimney."

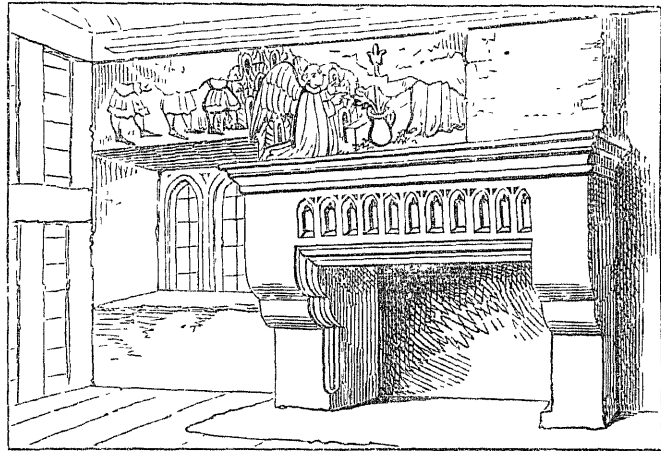
at once be seen, was of a sacred character—the offering of the three kings.

The window to the left of the fireplace, which is one of the original windows of this house, has a deep sill, or seat, which was intended as one of the accommodations for sitting down. This was not unfrequently made with a recess in the middle, so as to form a seat on each side, on which two persons might sit face to face, and which was thus more convenient both for conversation, and for looking through the window at what was going on without. This appears to have been a favourite seat with the female part of the household when employed in needlework and other sedentary occupations. There is an allusion to this use of the window sill in the curious old poem of the "Lady Bessy," which is probably somewhat obscured by the alterations of the modern copyist; when the young princess kneels before her father, he takes her up and seats her in the window—

I came before my father the king,
And kneeled down upon my knee;
I desired him lowly of his blessing,
And full soon he gave it unto me
And in his arms he could me thring,
And set me in a window so high

The words of our inventory, "a form to sit upon, and a chair," describe well the scanty furnishing of the rooms of a house at this period. The cause of this poverty in moveables, which arose more from the general insecurity of property than the inability to procure it, is curiously illustrated by a passage from a letter of Margaret Paston to her husband, written early in the reign of Edward IV. "Also," says the lady to her spouse, "if ye be at home this Christmas, it were well done ye should do purvey a garnish or twain of pewter vessel, two basins and two ewers, and twelve candlesticks, for ye have too few of any of these to serve this place; I am afraid to purvey much stuff in this place, till we be surer thereof." As yet, a form or bench continued to form the usual seat, which could be occupied by several persons at once. One chair, as in the inventory just mentioned was considered enough for a room, and was no doubt preserved for the person of most dignity, perhaps for the lady of the household. Towards the latter end of this period, however, chairs, made in a simpler form, and stools, the latter very commonly three-legged, became more abundant. Yet in a will dated so late as 1522 (printed in the "Bury Wills" of the Camden Society), an inhabitant of Bury in Suffolk, who seems to have possessed a large house and a considerable quantity of household furniture for the time, had, of tables and chairs, only—"a tabyll of waynskott with to (two) joynyd trestelles, ij. joynyd stolyes of the best, a gret joynyd cheyre at the dayse in the halle—the grettest close cheyre, ij. fote stoles—a rounde tabyll of waynskott with lok and key, the secunde joynyd cheyer, ij. joynyd stolyes." The ordinary forms of chairs and stools at the latter end of the fifteenth century are shown in our cut No. 3, taken from a very curious sculpture in alto-relievo on one of the columns of the Hôtel-de-Ville at Brussels. At this time we begin to find examples of chairs ingeniously constructed, for folding up or taking to pieces, so as to be easily laid aside or carried away. Some of these resemble exactly our modern camp-stools. A curious bedroom chair of this construction is represented in our cut No. 4, taken from a manuscript of the romance of the Comte d'Artois of the fifteenth century, in the collection of M. Barrois of Paris,

but now I believe in the library of Lord Ashburnham. The construction of this chair is too evident to need explanation.



No 2.—WALL-PAINTINGS STILL REMAINING IN A HOUSE AT SALISBURY.

At this time much greater use appears to have been made of candles than formerly, and they seem to have been made of different substances and qualities. Candlesticks, made usually of the mixed metal called laton or latten (an alloy of brass), were found in all houses; they appear to have been still mostly made with a pike on

No. 3.—SCULPTURE FROM THE HOTEL DE VILLE,
BRUSSELS.

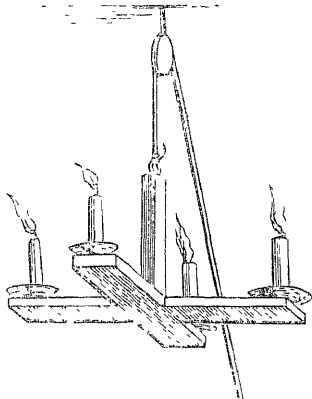
which the candle was stuck, and sometimes they were ornamented, and furnished with mottoes. John Baret, who made his will at Bury, in 1463, possessed a "candylstykke of laton with a pyke," two "lowe candylstikkez of a sorth," (i. e. to match), and three "candelstykkkes of laton where-



No. 4.—A BEDROOM CHAIR.

upon is wretyn grace me govern." A testament dated in 1493 enumerates "a lowe candylstyke of laton, con of my candelstykes, and ij. high candilstykes of laton." In the will of Agas Herte of Bury, in 1522, "ij. helle canstykes and a legger canstyke," occurs twice, so that they seem to have formed two sets, and there is a

third mention of "ij. bell canstikes." We also find mention at this time of double candelsticks, which were probably intended to be placed in an elevated position to give light to the whole apartment. Our inventory of the contents of the parlour contains "a bianch of latten, with four lights," which was no doubt intended for this purpose of lighting the whole room (a sort of chandelier), and appears to have been identical with the candlebeam, not unfrequently mentioned in the old inventories. A widow of Bury, named Agnes Ridges, who made her will in 1492,



No. 5.—A CHANDELIER.

mentions "my candylborne that hangyth in my hall with vi. bellys of laton standyng thereon," i.e. six cups in which the candles were placed. Our cut No. 5, represents a candlebeam with four lights. It is slung round a simple pulley in the ceiling, by a string which was fixed to the ground. It is taken from a manuscript of the *Traité des Tournois* (treatise of tournaments) by King René, in the National Library at Paris, No. 8352; and as the scene is represented as taking place in a princely hall, which is fitted up for a festive entertainment, we may take it



No. 6.—LADIES SEATED.

as a curious proof of the rudeness which was still mixed up with the magnificence of the fifteenth century. In a fine illumination in a manuscript of Froissart in the British Museum (MS. Reg. 18 E. 2), representing the fatal masque at the court of Charles VI. of France, in 1393, in which several of the courtiers were burnt to death, we have, in the king's palace, a chandelier exactly like that in our last cut, except that each candlestick on the beam contains two candles—the "double candlestick." This manuscript is of the latter part of the fifteenth century. It

had been the custom, on festive occasions, or in ceremonies where large apartments required to be lighted, to do this by means of torches which servants held in their hands. This custom was very common and is frequently spoken of or alluded to in the medieval writers. Nevertheless, the inconvenience and even danger attending it, led to various plans for superseding it. One of these was, to fix up against the walls of the room, frames for holding the torches, of which some interesting examples are given in the November number of the *Art Journal* from the originals still preserved in the Palazzo Strozzi at Florence. One of that group, it will be observed, has a long spike, intended to hold a large candle. Candlesticks fixed to the wall in various manners are seen in manuscripts of the fifteenth century, and an example is given in our cut No. 6, taken from a part of the same illumination of Froissart mentioned above. The candle is here placed before a little image, on the upper part of the fireplace, but whether this was for a religious purpose or not, is not clear.

In this cut, the three princesses are seated on the large chair or settle, which is turned with its back to the fire. This important article of furniture is now found in the parlour as well as in the hall. In fact, as people began to have less taste for the publicity of the old hall, they gradually withdrew from it into the parlours for many of the purposes to which the hall was originally devoted, and thus the latter lost much of its former character. The parlour was now the place commonly used for the family meals. In a curious little treatise on the "most vile and detestable use of dyce play," composed near the beginning of the sixteenth century, one of the interlocutors is made to say, "So down we came again," i.e. from the chambers above, "into the parlour, and found there divers gentlemen, all strangers to me, and what should I say more, but to dinner we went." The dinner hour, we learn from this same tract, was then at the hour of noon; "the table," we are told, "was fair spread with diaper cloths, the cupboard garnished with much goodly plate." The cupboard seems now to have been considered a necessary article of furniture in the parlour; it had originally belonged to the hall, and was of simple construction. One of the great objects of ostentation in a rich man's house was his plate; which, at dinner time, he brought forth, and caused to be spread on a table in sight of his guests; afterwards, to exhibit the plate to more advantage, the table was made with shelves, or stops, on which the different articles could be arranged in rows one above another. It was called in French and Anglo-Norman a *buffet*, or a *dressoir* (dresser), the latter name it is said being given to it because on it the different articles were *dressés*, or arranged. The English had, in their own language, no special name for this article of furniture, so they called it literally a cup-board, or board for the cups. In course of time, and especially when it was removed from the hall into the parlour, this article was made more elaborately, and doors were added to it, for shutting up the plate when not in use. It thus became equivalent to our modern side-board. We have seen a figure of a cupboard of this more complicated structure in a cut in our last chapter; and we shall have others of different forms in our next.

As the parlours saved the domestic arrangements of the household from the too great publicity of the hall, so on the other hand they relieved the bed chambers from much of what had previously been transacted in them and thus rendered them more private. In the poem of the Lady Bessie, when the Earl of Derby and Humphrey Brereton visit the young princess, they are introduced to her in her bower, or chamber, but she immediately conducts the latter into the parlour, in order to converse with him.—

She took him in her arms, and kissed him times three;
"Welcome," she said, "Humphrey Brereton;
How fast thou spedd in the west countrey?
I pray thee tell me quickly and anon"
Into a parlour they went from thence,
There were no more but hee and shee.

The female part of the family now passed in the parlour much of the time which had been

formerly passed in their chambers. It was often their place of work. Young ladies, even of great families, were brought up not only strictly, but even tyrannically, by their mothers, who kept them constantly at work, exacted from them almost slavish deference and respect, and even counted upon their earnings. The parental authority was indeed carried to an extravagant extent. There are some curious instances of this in the correspondence of the Paston family. Agnes Paston, the wife of Sir William Paston, the judge, appears to have been a very harsh mother. At the end of June 1454, Elizabeth Clere, a kinswoman who appears to have lived in great intimacy with the family, sent to John Paston, the lady's eldest son, the following account of the treatment of his sister Elizabeth, who was of marriageable age, and for whom a man of the name of Scroope had been proposed as a husband. "Therefore, cousin," writes Jane Clere, "mescemeth he were good for my cousin your sister, without that ye might get her a better, and if ye can get a better, I would advise you to labour it in as short time as ye may goodly, for she was never in so great a sorrow as she is now-a-days, for she may not speak with no man, whosoever come, nor even may see nor speak with my man, nor with servants of her mother's, but that she beareth her on hand otherwise than she meaneth, and she hath since Easter the most part been beaten once in the week, or twice, and sometimes twice in a day, and her head broken in two or three places. Wherefore cousin, she hath sent to me by friar Newton in great counsel, and prayeth me that I would send to you a letter of her heaviness, and pray you to be her good brother, as her trust is in you." In spite of her anxiety to be married, Elizabeth Paston did not succeed at this time, but she was soon afterwards transferred from her paternal roof to the household of the lady Pole. It was the custom at this time to send young ladies of family to the houses of the great to learn manners, and it was not only a matter of pride and ostentation to be thus surrounded by a numerous train, but the noble lady whom they served, did not disdain to receive payment for their board as well as employing them in profitable work. In a memorandum of errands to London, written by Agnes Paston on the 28th of January 1457, one is a message to "Elizabeth Paston that she must use herself to work readily, as other gentlewomen do, and somewhat to help herself therewith. Item, to pay the lady Pole twenty-six shillings and eightpence for her board." Margaret Paston, the wife of John Paston, just mentioned, and daughter-in-law of Agnes, seems to have been equally strict with her daughters. At the beginning of the reign of Edward IV., she wrote to her son John concerning his sister Anne, who had been placed in the house of a kinsman of the name of Calthorpe. "Since ye departed," she says, "my cousin Calthorpe sent me a letter complaining in his writing that forasmuch as he cannot be paid of his tenants as he hath been before this time, he proposeth to lessen his household, and to live the straitlier, wherefore he desireth me to purvey for your sister Anne; he saith she waxeth high (*grows tall*), and it were time to purvey her a marriage. I marvel what causeth him to write so now, either she hath displeased him, or else he hath taken her with default; therefore I pray you commune with my cousin Clare at London, and weet (*learn*) how he is disposed to her-ward, and send me word, for I shall be fain to send for her, and with me she shall but lose her time, and without she will be the better occupied she shall oftentimes move (*vez*) me and put me in great inquietness; remember what labour I had with your sister, therefore do, your part to help her forth, that may be to your worship and mine." There certainly appears here no great affection between mother and daughter.

Among other lessons, the ladies appear to have been taught to be very demure and formal in their behaviour in company. Our cut No. 7 represents a party of ladies and gentlemen in the parlour engaged in conversation. It is taken from an illumination in the manuscript of the romance of the Comte D'Artois formerly in the possession of M. Barrois. They are all

apparently seated on benches, which seem in this instance to be made like long chests, and placed along the sides of the wall as if they served also for lockers. These appear to be the only articles

of furniture in the room. There is a certain conventional position in most of the ladies of the party which has evidently been taught, even to the holding of the hands crossed. The four

her hand, which she holds by a string, as represented in our cut (No. 9).

The parlour was now the room where the domestic amusements were introduced. The guest in the early tract on "Dyce Play," quoted above, tells us, "and, after the table was removed, in came one of the waiters with a fair silver bowl, full of dice and cards. Now, masters, quoth the goodman, who is so disposed, fall too." Gambling was carried to a great height during the fifteenth century, and was severely condemned by the moralists, but without much success. Dice were the older implements of play, and tables (or draughts); a religious poem on saints' days, in a manuscript written about the year 1460, warning against idle amusements, says—

Also use not to play at the dice ne at the tablis,
Ne none maner ganyys, upon the holdas;
Use no tavernys where be jestis and fables,
Syngyng of lowde balettes, rondelltes, or violais

After the middle of the fifteenth century, cards came into very general use. In 1484, Margery Paston writes to her husband, "I sent your eldest son to my lady Morley, to have knowledge what sports were used in her house in Christmas next following after the decease of my lord her husband, and she said that there were none disguisings, nor harping, nor luting, nor singing, nor none loud disports; but playing at the tables, and chess, and cards, such disports she gave her folks leave to play, and none other."

At the beginning of the following century, there was such a rage for card-playing, that an attempt was made early in the reign of Henry VIII. to restrict their use by law to the period of Christmas. When, however, people sat down to dinner at noon, and had no other occupation for the rest of the day, they needed amusement of some sort to pass the time; and a poet of the fifteenth century observes truly,—

A man may dyve for the day that long tyme dwells
With happing and pynnyng, and other meye spellis,
With gle, and wyth game

Such amusements as these mentioned, with games of different kinds in which the ladies took part, and dancing, generally occupied the afternoon, from dinner to supper, the hour of which latter meal seems generally to have been six o'clock. The favourite amusement was dancing. A family party at the dance is represented in our Cut No. 10, from M. Barrois' manuscript of the Comte d'Artois. The numerous dances which were now in vogue seem to have completely eclipsed the old carole, or round dance, and the latter word, which was a more general one, had displaced the former. The couple here on their legs are supposed to be performing one of the new and tasteful fashionable dances, which were much more lively than those of the earlier period; some of them were so much so as to scandalise greatly the sage moralists of the time. The after-dinner amusements were resumed after supper, and a practice had now



NO. 7.—A CONVERSATION SCENE

ladies with the gentleman between them are no doubt intended to be the attendants on the lady of the house holding towards her the position of Elizabeth and Anne Paston. We have precisely the same conventional forms in the next cut (No. 8) which is taken from an

find a receipt for food for that favourite bird of the medieval poets, the nightingale.* The plot of some of the earlier fabliaux turns upon the practice of taming squirrels as pets, and keeping them in cages. In one of the compartments of the curious tapestry of Nancy, of the fifteenth



NO. 8.—A SOCIAL GROUP OF THE FIFTEENTH CENTURY.

illumination in a manuscript of the *Legenda Aurea* in the National Library in Paris (No. 6889). We see here the same demureness and formal crossing of the hands among the young ladies, in presence of their dame. It may be observed that, in almost all the contemporary pictures of domestic scenes, the men, represented as visitors, keep their hats on their heads.

One of the most curious features in the first of these scenes is that of the cages, especially that of the squirrel, which is evidently made to turn round with the animal's motion, like squirrel-cages of the present day. We have allusions from a very early period to the keeping of birds in cages, and parrots, magpies, jays, and various singing birds, are often mentioned among domestic pets. To confine ourselves to the century of which we are now more especially speaking, the poems of Lydgate furnish us with several examples. Thus, in that entitled "The Chorle and the Bird," we are told—

The chorle (*countryman*) was gladd that he this birde
haddo take,
Mery of chere, of looke, and of visage,
And in al haste he cast for to make
Within his house a pratie helle cage,
And with his songe to rejoice his corage.

And in another of Lydgate's minor poems, it is said of Spring,—

Winche sesoun prykethe (*stirs up*) fresshe corages,
Rejoys ethe beastyis walkyng in ther pasture,
Causith briddys to syngen in ther cages,
Whan blood renewyth in every creature.

Among these, we find birds mentioned which are not now usually kept in cages. Thus, in a manuscript of the time of Edward IV., we



NO. 9.—LADY AND SQUIREL.

century, which has been engraved by M. Achille Jubinal, we see a lady with a tame squirrel in



NO. 10.—A DANCE

established itself of prolonging the day's enjoyment to a late hour, and taking a second, or, as

it was called, a *rere-supper* (*arrière souper*).

* This receipt is curious enough to be given here: it is as follows:—"Fyrst, take and geve hym yelow anles, otherwyse called pysmerys, as nere as ye may; and the white ante or pysmerys egges be best bothe wynter and

somert, ij. tymes of the day an handful of bothe. Also, geve hym of these sowest hats rope with many fete, and felle out of howes rowys. Also, geve hym whyte wormes that breede betwene the barke and the tre."—*Reliquie Antiqua*, vol. i., p. 203.

ON CAMEO-ENGRAVING.

THE term Cameo is applied to engraving in relief on gems and stones, formed of two or more strata, or layers of different colours; by which means, a design engraved thereon, or even various parts of the same design, are of a colour differing from that of the ground of the work. The more distinct and opposite the colours, the greater is the value of the stone; one chief excellence consisting in the ground being absolutely opposite and distinct from the colour of the subject engraved, as of a white figure standing out from a dark or black ground.

The stone which has always been most highly esteemed for cameo-engraving, is the onyx. The mineralogist usually restricts this name to a variety of chalcedony; but the engravers of cameos give to the term onyx a wider signification, including under that title, all stones formed of different coloured layers or strata; thus, for instance, there is the sard-onyx, and the cornelian-onyx, as well as several other varieties. The name onyx is derived from the Greek *ovvγ*, which signifies a nail; and many writers have been much puzzled to find out wherein the resemblance of the onyx to the nail consists. Mr. H. Weigall, however, suggests that there was an original propriety in the name, and that it most probably arose from the practice of the ancients in staining their nails; for if the stain were only applied at distant intervals of time, the lower portion of the nail would grow between the applications, and present a band of white at the bottom of the coloured nail, and thus render it a fair type of the onyx-stone. Oriental travellers agree in stating that, in those countries where the practice of staining the nails still continues, that part of the person commonly presents two colours resembling an onyx.

The art of cameo-engraving is of high antiquity. It probably took its rise in India, whence it was carried to Egypt and the West, where it was undoubtedly practised previously to the time of Moses. After the Jews had left Egypt, and received the law in the wilderness, Moses was directed to build the Tabernacle, or portable sanctuary, from the offerings of the people, who were commanded to deliver, amongst other materials, "onyx-stones, and stones to be set in the Ephod, and in the breast-plate of the High Priest."—Exodus xxv, 7. Of these, Moses was directed to take two onyx-stones, and grave on them the names of the children of Israel; six of their names on one stone, and the other six names on the other stone, according to their birth; "with the work of an engraver in stone, like the engravings on a signet, shalt thou engrave the two stones." From Egypt, the art of cameo-engraving passed to Persia; and in both of these nations, it was, doubtless, first used to express, like the other arts of delineation or design, the symbols, allegories, ideas, customs, and manners of the respective countries, rather by simple conventional signs, than by accurate or pleasing forms in imitation of nature. It was no more originally, than an art of writing or drawing on costly and imperishable materials, such ideas and memorials, as fancy, interest, affection, or superstition might indicate; and it was not until after lengthened practice that the artists of India, Egypt, and Persia, were led to something like strict imitation of natural objects.

The art next appeared in Greece, the artists of which country soon wonderfully improved on the best Egyptian works, and carried the art of cameo-engraving to the

highest pitch of perfection. The Grecian artists not only introduced improvements in the mechanism of the art, but, by the superior choice and treatment of their subjects—the effects of better taste and closer imitation of nature—far outstripped the artists of Persia and Egypt. Portraits were subsequently introduced in cameo-engraving, a style which Egypt and the East never attempted,—and here the resources of mythology afforded ample scope for delineation. From Greece, cameo-engraving passed with other of the Fine Arts to Rome, where it received abundant encouragement and employment from the rich and extravagant Romans, who spent large sums of money in decorating their furniture, goblets, and dress, with rich specimens of this art. Some of the antique cameos which have been preserved to the present time, are wonders of beauty and perfection; showing the high degree of excellence which this art attained under the luxurious successors of Alexander the Great. The finest specimen now existing, is the Gonzaga cameo, in the Imperial collection of gems at St. Petersburg. The largest onyx said to exist, is an oval of eleven inches by nine, on which is engraved the Apotheosis of Augustus. This onyx has four zones or strata, two of which are brown, and two white.

The Italians of the present day are still remarkable for their taste and skill in many of the Fine Arts, for which their country was formerly distinguished;—hence we find, that the art of cameo-engraving, is still most successfully practised at Rome, where there are many eminent artists now living. From Italy, the art of cameo-engraving has been introduced into France and England; but there are not more than two engravers in each of the two capitals of Paris and London. But few specimens of cameos were shown at the Great Exhibition. General Manley exhibited a fine onyx cameo, of "Jupiter overcoming the Titans," the work of Salvator Passamonti, of Rome. Savalini, of Rome, sent two specimens of onyx cameos. Our own country was represented by Mr. Brett, of Tysoe Street, Wilmington Square, who exhibited fine onyx cameos of elaborate workmanship.

The places where the onyx is chiefly found at the present day, are Oberstein, a small town on the Nahe, near Mainz, in Prussian Saxony, the Brazils, and the East Indies. It occurs in the form of round pebbles. In the Brazils, it is found in the beds of rivers. At Oberstein, it is found in detached pieces in the ground, in rows, each stone apart from the other, like flint-stones in chalk. It is also found embedded under rocks.

The first process to which the rough onyx is submitted, is that of grinding in the mill of the lapidary. The markets of Rome, Paris, and London, are supplied from the lapidary-works of Oberstein and Idar; where the business of cutting and polishing these stones, as well as various other kinds, such as agates, amethysts, &c., occupies a considerable number of its inhabitants. At Oberstein, water-power is employed for driving the mills, which are formed of a very hard sandstone, mounted upon horizontal spindles. These are termed slitting-mills, the edges being principally used; and the stone is so cut as to bring the white stratum uppermost. The stones are then ground with emery, and polished with rotten-stone and water on a pewter lap; after which they are submitted to the following singular process for heightening the natural colour.

The account given by Pliny of one of the

various methods of colouring stones adopted by the Roman artists of his day, was long regarded as fabulous; this process consisted in boiling the stones with honey during seven or eight days. Now this identical process is at the present day employed in the agate manufactories of Oberstein and Idar, for the purpose of converting chalcedones and red and yellow cornelian into fine onyx. This singular process remained during many years, a secret in the possession of an agate merchant of Idar, who had probably purchased it of the Italian artists, accustomed to frequent that locality for obtaining stones suitable for cameo-engraving. The artificial colouring of these stones is practically carried on in the following manner.—the stones about to be submitted to the colouring process, are first washed with great care, and then equally and carefully dried, but without exposure to an elevated temperature; when perfectly dry, they are put into a mixture of honey and water, care being taken that the vessel employed be scrupulously clean; above all that it be perfectly free from every kind of greasy matter; a fire is lighted beneath the vessel, and the fluid contents heated rapidly, care being however taken that the temperature be kept below boiling; it is also essential that the fluid lost by evaporation, be frequently replaced, in order that the stones may be constantly kept covered. This operation is continued for two or three weeks, the exact time required for its completion being ascertainable only by experiment. When the process is considered to be completed, the stones are transferred to another vessel, and covered with strong sulphuric acid. A slab of slate is placed over this second vessel, which is then put upon a furnace, and the sulphuric acid heated to 350° or 400°. At the expiration of some eight or ten hours, the stones are generally found to have acquired the requisite colour. It often happens, that some of the stones submitted to the above operations, refuse to take the colour, and indeed in all, the effect varies very much. The larger and softer stones are finished in a few hours, whilst others require to be kept under the influence of the acid during the whole of a day. When finished, the stones are removed from the acid and thrown into water, where they are well washed, and then dried in a kind of oven, after which they are polished and put into oil, in which they remain for a day or two according to circumstances. The oil removes from the surface of the stone the appearance of slight flaws or fissures, and imparts to it a high degree of polish and brilliancy. The oil is afterwards removed by rubbing the stone gently with bran. Sulphuric acid is used to obtain the black or onyx ground, and nitric acid the red or cornelian ground. The East Indian onyx is said to possess naturally a black stratum, but the probability is, that the natives know how to darken the colour. If the colour is natural to the stone, it is usually uniform throughout, but if artificially heightened, it is more or less superficial.

The colouring of these stones is founded on the following property:—the ribbons or zones, in the different varieties of chalcedony, which, in the kidney-formed masses of that substance, lie superimposed, differ in their texture and compactness, but owing to their similarity of colour in the natural state, they can only be distinguished from each other with difficulty. The stone is, however, capable of absorbing fluids in the direction of the strata; the property it possesses, however, in differing degrees; if therefore a coloured fluid be absorbed, and

the quantity taken up by the pores of the stone is different for every stratum or zone, it is clear that a number of tints will be produced, corresponding to the number of zones, each of which will indeed be rendered distinct and coloured, in proportion to the quantity of colouring fluid it may have absorbed; thus, a specimen of stone naturally but slightly coloured, may by this treatment, be rendered equal to fine stratified chalcedony or onyx, and may be equally well employed with them in the engraving of cameos, or for any other purpose where the variety of colour can be rendered available.

The chemical action which determines the access of colour in the process, is very simple:—the honey penetrates into the porous layers of the stone, and is carbonised in the pores by the sulphuric acid. The colour of the bands which absorb the honey, is thus more or less increased by the deposition of the carbon. The colours which naturally were barely indicated by different degrees of transparency in the zones, become by this treatment grey, up to black, whilst the white parts are rendered brighter and more distinct, by becoming, under the influence of the high temperature, more opaque. This is also the case with the bands of red, so that not only is colour given where none previously existed, but even those parts that were originally coloured, acquire a brightness of tint, and distinctness of marking, much greater than that which they naturally possessed.

The market value of these stones, when in their rough state, is ascertained by an empirical test, depending upon the above mentioned property of absorption of liquids. In the trial, a small piece is broken off that part of the rough stone which is expected to be of marketable value when polished; this fragment is moistened by the tongue, the buyer then carefully notes the rate at which the moisture dries away, or rather, whether it be rapidly absorbed by the stone, and also, whether the absorption takes place in alternate bands or zones, and in one zone more rapidly than in another. According to the greater or less rapidity of the absorption, the merchants judge of the aptness of the stone to receive colour, and above all, the probability of its being likely to assume the appearance of onyx under the colouring process. The value of the cameo stones ground at Oberstein and Idar, is about 3000*l.* per annum, of which 1000*l.* may be considered as the value of the rough stone, the remaining 2000*l.* representing labour and profit. Our readers may perhaps remember the remarkably fine specimens of onyx, red cornelian, and agate, shown at the Great Exhibition by Keller & Co., of Oberstein and Hatton Garden.

The stones intended for cameo-engraving having been thus prepared by the lapidary, and their colour heightened to the point desired, the cameo-engraver makes his selection of that which is most in accordance with his intended design, particular care being required, especially if the stone possess three strata, to adapt the design also to the stone. It is at all times desirable that the line of division between the colours of the two layers forming the ground and figure should be distinctly defined, but it is sometimes an advantage when the transition between the two colours in the upper layers is more gradual. For instance, in engraving the head of a Medusa, in a cornelian having one layer of white between two of red, if the lines of division between both the layers of red and the white were sharply defined, the features must be cut entirely out of the white layer, and the upper layer of red

must be reserved for the snakes; but if the transition between the upper layer of red and the white were gradual, a faint tinge of colour might be left on the cheek with great advantage to the effect, and the skilful cameo-engraver will thus avail himself of the opportunity for heightening the effect that is offered by the formation of the stone. When the stone consists of several layers of colour, considerable scope is afforded for the exercise of the judgment in selecting a design, in which the whole of the colours can be rendered available.

As a preliminary step to engraving the cameo, the artist first makes a sketch of the design on an enlarged scale, and then, having considered the degree of relief that will be adapted to the thickness of the white layer, he makes a model in wax of the exact size of the stone. The model and stone are carefully prepared, and any alterations that may be demanded by the formation of the stone are first made in the model. When the design has been accommodated to the stone as nearly as possible, the outline is sketched on the surface, and cut in with a knife-edged tool, and the superabundant portions of the white layer, beyond the outline, are removed, down to the dark layer forming the ground. The general contour of the figure is next formed, and this is followed by the principal details, which are sketched and cut in succession, care being taken to reserve sufficient material at the most prominent parts, and to advance the engraving uniformly, so that the general effects may be compared from time to time with that of the wax model. The tools employed in engraving cameos are small revolving wheels formed of soft iron, made with long conical stems, which are fitted somewhat like chucks into the hollow mandril or quill of a miniature lathe-head, called a seal-engraver's engine. The engine is mounted upon a stout table, hollowed out in front, somewhat like a jeweller's bench, and from two feet six inches to three feet six inches in height, according as the operator may prefer to sit or stand at his work. The tools being of a very small diameter, little power is required. A rapid motion is, however, requisite for some portion of the work, and a steady position of the body is at all times of the first importance; the treadle is, therefore, jointed just beneath the heel of the operator, who is thus enabled to give a rapid motion to the wheel with but little movement of the leg. The engine consists of a brass pillar about six inches high, having at the base a central bolt which passes through the top of the bench, and is retained by a nut and washer beneath. The upper part of the pillar has two openings, which cross each other at right angles, and serve for the reception of the pulley and bearings of the quill. The bearings are generally cylindrical, and made of tin or pewter cast upon the quill. Each pair of bearings is adjusted to fit the quill by a set screw passing through a brass cap screwed on the top of the pillar; the quill is of steel, about two inches long, and half an inch in diameter; it passes entirely through the bearings, all end-play in which is prevented by two small beads upon the quill. To the quill the tool is readily affixed, and it is of primary importance that it should run perfectly true in the engine.

The forms and sizes of the engraving tools employed are various, but the general shape is that of small discs or wheels, more or less rounded at the edges, which is the part almost exclusively used. Some of the tools are as thin on the edge as a knife, whilst others are thicker and more rounded. These

tools are seldom larger than one-sixth of an inch in diameter; many of them are very much smaller, some not exceeding the one hundred and fiftieth part of an inch in diameter, appearing to the naked eye like the point of a needle, though a powerful magnifier shows the discs distinctly developed. The edge of the tool being charged with fine diamond powder ground with oil, the stone to be engraved, having previously been firmly cemented to a handle, is applied to the lower edges of the discs or wheels, and twisted about during the operation, so as to expose every part of the device successively to the abrading action of the diamond powder on the tool. When the engraving is finished, the surfaces are polished in the most careful manner; for this purpose they are first smoothed with copper tools, made of the same shape as the finishing tools used in engraving, and charged with finer diamond powder and oil. They are then still further smoothed, by means of similar tools made of boxwood, charged with still finer diamond powder, and, lastly, completely polished by the use of copper tools charged with rotten stone and water; the whole process of smoothing and polishing demanding much skill and attention, to prevent the sharpness and delicacy of the engraving from being deteriorated. Sometimes the stone is again immersed in acid, to darken the part of the ground in immediate proximity with the figure.

The high cost of the onyx cameo confines its sale entirely to the upper ranks of society in this country. Even at the present time, although the price has been much reduced of late years, the cost of a well-executed cameo, with the head of a single figure on it, varies from 12*l.* to 20*l.*

Shell Cameos.—Of the various substitutes for the stones employed in antique and modern cameos, none have been so successfully applied as the shells of the mollusca. These shells possess the advantage of affording the necessary varieties of colour, whilst at the same time they are soft enough to be worked upon with ease, and sufficiently hard to resist wear, and to last for a long period of time. The shells which are at present most generally employed, are the Bull's Mouth, the Black Helmet, and the Queen Conch. The Bull's Mouth has a red inner coat, or what is called a sardonyx ground; the Black Helmet has a blackish inner coat, or what is called an onyx ground; and the Queen Conch has a pink ground. The Bull's Mouth shells are imported from Madagascar and Ceylon, and the Black Helmet from Jamaica, Nassau, and New Providence.

These shells are formed of three distinct layers of calcareous matter, deposited one after the other in the formation of the shell, each layer being composed of three perpendicular laminae or thin plates, placed side by side; the laminae composing the central layer being at right angles with one of the inner and outer ones, the inner and outer being placed longitudinally with regard to the axis of the line of the shells, while the inner laminae are placed across the axis, and concentrically with the edge of the mouth. This structure gives great strength to the shell, and thus affords more protection to the animal; it also furnishes the cameo-engraver the means of giving a particular surface to his work, for a good workman always carefully puts his work on the shell in such a manner that, the direction of the laminae of the central coat is longitudinal to the axis of his figure.

For cameos, the central layer forms body of the bas-relief, the inner being the ground, whilst the third

ficial layer, is used to give a varied appearance to the surface of the design engraved. The cameo-engraver selects for his purpose, first, the shells which have the three coats, or layers, composed of different colours, as these afford him the means of suitably relieving his work; and secondly, those which have the three layers strongly adhering together; for if they are separated, his labour would be lost.

Only a single cameo, large enough for a brooch, can be obtained from a "Bull's Mouth," whilst the "Black Helmet" yields on the average about three pieces, and the "Queen Conch" only one good piece. Several small pieces for shirt-studs, are in addition obtainable from the two former shells.

The method of engraving shell cameos is as follows:—The most suitable shell having been selected, it is cut into pieces of the required forms for cameos, either by means of the slitting-mill fed with diamond powder, employed by the lapidary in cutting onyx, or the cutting may be effected with a blade of iron or steel, such as a thin table-knife blade, notched so as to form a small saw, and fed with emery and water. The piece of shell having been cut out, is next carefully ground to the form of the cameo, upon an ordinary grindstone, the face and back of the shell being bevelled and reduced to the appropriate thickness. A last finish is given to the edges of the shell after the upper white layer has been removed from it. The piece of shell is next cemented on the centre of a block of wood, about three inches in diameter, or of a size convenient to be grasped in the hand. The outline of the subject is then sketched with a pencil, and the pencil-mark followed with a scratch-point; the surrounding white substance being removed by means of files and gravers, the figure is next brought out by the use of smaller tools. A very convenient form of tool for this purpose, is made of pieces of steel-wire about six or eight inches long, flattened at the end and hardened, then ground to an angle of about 45°, and carefully sharpened on an oil-stone. The largest tools may be made of wire about one-eighth of an inch in diameter. Smaller wire will serve for tools of a medium size; but for the smallest tools, an ordinary darning-needle, left quite hard, and ground to the same angle, will, when inserted in a wooden handle, be found very useful in deepening the finer lines. The advantage of this former tool consists in the absence of any angles that would be liable to scratch the work; and a tool thus formed, admits of being used either as a gouge or as a chisel, according as the flat or round side is brought to act on the work.

The manufacture of shell cameos, which is said to be of Sicilian origin, has been carried on at Rome since about the year 1805. At first the manufacture was confined to Italy; but about twenty-five years since, an Italian commenced the engraving of shell cameos in Paris; and at the present time, a much larger number of shell cameos are made in Paris than in Italy. The Roman artists have attained perfection in this beautiful art; and copies from the antique, original designs, and portraits, are executed by them in the most exquisite style of finish, perfect both in contour and taste. Nearly one-half of all the cameos made in France are exported to England; many of these are here mounted as brooches, and re-exported to the United States and the British colonies.

In 1845, the official value of the cameos imported from France was 1,126*l.*, but the duty of 20 per cent. on the value, which then

existed, operated as a great encouragement to the smuggler. The effect of the subsequent reduction of the import duty to 5 per cent. on the value, was to increase the quantity entered in 1846 to the value of 8,992*l.* In 1847 the official value of the cameos imported from France was 6,502*l.*

Glass Cameos.—According to the statement of Pliny, the art of producing fictitious copies of genuine stones was known in his time, and formed not an unprofitable speculation. Artificial stones were then produced from different kinds of fusible glass; thin laminae of stone were cemented together, to imitate the peculiar colour and appearance of certain kinds of gems, such as the agate and the onyx; and transparent stones were cemented together with interposed thin sheets of bright metal. The use of vitreous substances of various colours, to imitate the onyx, forms a branch of trade at the present day. It has been found that some kinds of glass, if exposed for any considerable time to a high degree of heat, but below their point of fusion, are so far changed in their properties and texture, as to become opaque, fibrous, and tough, and so hard as to cut common glass readily, and to be scarcely touched by the file. This preparation is adapted for the manufacture of imitation onyxes, the separate layers of different coloured glass being brought together by means of some fluxing material, and afterwards devitrified, or deprived of its glassy qualities, in the way above mentioned, in order to give it the degree of opacity, and in some degree also that hardness, which is the distinguishing characteristic of gems. Collections of cameos, illustrative of the finest specimens of ancient and modern Art, may thus be formed at a very moderate price, the imitations thus made being highly successful, both as regards the subject and the colour of the genuine cameo.

The beautiful opaque cameos, incrusting transparent glass, manufactured by Mr. Apsley Pellatt, form another and very interesting variety of glass cameos.

HYLAS AND THE NYMPHS.

FROM THE GROUP BY J. GIBSON, R.A., IN THE VERNON GALLERY.

THE patronage which Mr. Vernon extended to Art was given almost exclusively to painting, with the exception of the few busts of distinguished men that now adorn the entrance-hall of Marlborough House. This noble work which stands in the same place is, we believe, the only piece of sculpture he ever purchased.

The story of Hylas belongs to the mythical episodes which are frequently found in classic fables and poems: the youth is said to have been a son of Thiodomas, King of Mysia, and a favourite of Hercules, who carried him away by force when he went on the Argonautic expedition. The ship putting into some place on the Asiatic coast for a supply of water, Hylas took a pitcher to assist his comrades, but unluckily fell into the fountain and was drowned. Some of the old writers say that the nymphs of the river stole him from his companions, and that Hercules was so distressed at his loss, that he abandoned the Argonauts to search for him, and caused the woods and mountains to echo back his lamentations. Thus Virgil sings—

"Hylan nautæ quo fonte relictum
Clamasset. ut litus, Hyla, Hyla, omne sonaret;"

which Dryden translates—

"The cries of Argonauts for Hylas drowned,
With whose repeated name the shores resound."

Mr. Gibson has chosen the latter version of the story as the subject of his sculpture; it is that best adapted for the sculptor's Art, but from its peculiar nature, one also requiring to

be treated with especial care, lest it should exceed the bounds of propriety. The artist has felt his difficulties, and has avoided an offence which a mind less delicately trained would, perhaps, even unintentionally, have committed.

Looking at the composition of the group we are struck with the harmony existing in the general outline; the two females, though differently placed, are arranged so as to present well-balanced lines and effective supports to the central figure, which stands out boldly from the others. The modelling of the whole three is true to nature, and very elegant, the left figure is especially graceful. By a skilful management of the drapery it is made to connect the figures, and while it gives breadth to the composition, though without an undue weight, prevents that isolation or separation of the group which, if not thus avoided, would have been disagreeable to the eye, while the massiveness of the drapery is judiciously broken by the introduction of the vase.

This group is not a very recent work of the artist's, but it is one of great merit: it was exhibited at the Royal Academy in 1837.

JEAN-JACQUES PRADIER.*

THE early life of this distinguished sculptor, unlike that of many others who have ultimately attained to distinction, was not passed in a lengthened, obscure, and self-denying struggle against poverty. With the exception of the earliest years he devoted to the profession, his career was one of well-merited success; but wholly uneventful, as is that of artists generally; the only incidents of his life were the epochs of his works. James, or rather Jean-Jacques Pradier, was born at Geneva in 1790. His father, who kept a *hôtel garni*, known by its sign as the *Ecu de France*, was an illiterate person, who, instead of promoting the education of his children, did all in his power to suppress any desire they might evince for improvement. By an extraordinary coincidence, the sculptor and his three brothers all became artists, although in the first instance apprenticed to different trades. James Pradier was the third, he was placed with a jeweller, and as displaying considerable taste in his workmanship, he was employed in the engraving of rings and watch cases. Having become a pupil of the school of design at Geneva, he soon attracted the attention of the director, through whose influence he procured, with great difficulty, the permission of his father to proceed to Paris, there to cultivate to maturity the bias he had already displayed for the profession to which he for many years had done so much honour. Pradier went to Paris in 1807, at the age of seventeen. The occupation which he had in view was still that of engraver, but Lemot, the sculptor, became interested in him, inasmuch as not only to receive him into his studio, but to procure for him through M. Denon, a pension, to be continued during the period of his study, from the Emperor Napoleon. Lemot employed Pradier as an assistant in the great work on which he was then occupied, the *fronton* of the Louvre, and on the occasion of a visit by the Emperor, with infinite kindness took the opportunity of presenting to him Pradier as one of the most promising of his *protégés*. In 1812 he was a candidate for the highest honours and was not altogether unsuccessful, as he received a medal which was not a mere honorary distinction, but invaluable to the young artist as securing his exemption from the conscription. The year following he obtained the first prize for a bas-relief, the subject of which was "Neoptolemus and Ulysses taking the arms of Hercules from Philoctetes." He was then twenty-three years of age and went to study at Rome, where he produced a figure of "Orpheus," a plaster group of a "Centaur" and a "Bacchante," a "Niobide" and a "Nymph" in marble; and these works

* In the earlier portions of this article we have made free use of a Memoir read by M. R. Rochette, Secrétaire Perpétuel, before the "Institut" of France, on Oct. 1st, being the day of the annual distribution of prizes in the class of Fine Arts.

formed the foundation of his reputation. He returned in 1819 from Rome, and the exhibition of that year was enriched by the works which he had executed in Italy. His popularity was at once established, and while he was busied with numerous private sculptures, he was at the same time engaged in the embellishment of many public works. He executed for the *Arc de l'Etoile*, the four exquisite figures of "Fame," and for the façade of the palace of the Corps Legislatif, a bas-relief, which is become an object of study to artists. He decorated the Molière Fountain with the two charming statues, and designed for the church of St. Louis, at Versailles, the monument of the Duc de Berry, in which that prince is represented dying in the arms of Religion. He erected in the Place de la Concorde the admirable impersonation of the City of Strasburg, and at Nîmes a colossal fountain, which by the number and the merit of the figures and composition, constitutes not only one of the finest productions of the artist, but one of the most noble sculptural works in France. The Niobide which was exhibited in 1822, and which is now at the Luxembourg, was, as it were, his first work, and it sufficiently declared his talent. It was conceived in a feeling entirely new; the manner of realising the form was quite original. The artist, in a classic subject, has embodied the qualities of antique Art with rare ability, but at the same time has distinguished his work by a striking individuality, a breadth of modelling, a yielding warmth and living grace, which are results only attainable by the efforts of the most exalted genius. This work produced a deep sensation, and it must ever be signalled as extraordinary in the history of the Art. The "Psyche," also in the Luxembourg, succeeded in 1824. The *pose* and the movement of this figure are graceful beyond praise, and here again are prominent the admirable qualities of conception and execution, which give such value to the "Niobide." The "Psyche" was followed by a statue of a very different character; this was the "Prometheus" which is in the garden of the Tuileries. In this work the artist, having already described the rarest properties of feminine form, seems to have taxed his powers to realise the utmost excellence of masculine beauty; yet it must be said that in severity of sentiment it does not show justice to the character. But apart from this, in treatment and life-like truth, Pradier has shown himself eminently skilled in the most difficult accomplishments of his profession. The torso and the neck are really worthy of the best period of antique sculpture. After the "Prometheus" the group of the "Graces" appeared, in which the sculptor presents the feminine figure as at different periods of life, and under different aspects. The merit of this work can be fully appreciated by a comparison with the "Graces" of Canova, a work which has acquired a celebrity so extensive. It would be thus at once understood that the French artist has avoided the affectation into which the Italian sculptor has fallen; at the same time the happy conception of contrast in the individuals of the group, gives a powerful originality of interest to the whole. This group, which is at Versailles, was soon followed by another, that of the "Satyr" and the "Bacchante," in which an opposition of another kind is shown, certainly this artist was most skilful in enhancing by strong contrast diversities of nature. In this group the impersonation of the "Bacchante" is a voluptuous model of feminine beauty, the pliability of her limbs and the softness of the skin surfaces, are triumphant passages of modelling and carving, and the whole derives impressive effect from the firm development of the Satyr. Pradier devoted himself to the female form, but not exclusively so; his next work was his statue of "Phidias," which is in the garden of the Tuileries. The expression of the head and the arm which holds the hammer, is worthy of Phidias himself. Then appeared the "Odalisque," which although mannered in some degree, presents an elevated conception of form. We must however, limit ourselves to the mention of only a few of those figures of which the sculptor has produced so many, all of which are distinguished by the qualities of which we have already spoken. Of these some may have left more permanent

impressions than others, as his "Venus at the Bath," "Cassandra," "Flora caressed by Zephyrus," "Nyssia," "The Wife of Canaules," and the "Phryne," which must not be forgotten, not so much that this work is considered his *chef-d'œuvre*, but because it is in a style different from his other works. At the exhibition of 1848, Pradier did not maintain his usual superiority, in order therefore to vindicate his reputation, he concentrated his powers on one grand penultimate effort, and he produced his "Atalanta," which by connoisseurs is more esteemed than his other works, for its elegance and refinement of character. "Sappho" was the last subject Pradier treated; the statue was exhibited in 1852, and while it won for its author the great medal by the unanimous acclamation of the profession, the black veil which covered it proclaimed the death of Pradier, of whose works his country will be proud as long as a taste for Art shall exist.

The extensive knowledge this artist had acquired, and the marvellous and versatile genius with which he was gifted, enabled him to deal successfully with all those difficulties that the study of Art presents to others. In marble, ivory, wood, or stone, he worked with equal facility, without thinking of anything save of beautiful form, for his mind was full of the Beautiful. It is, however, much to be regretted that a mind so profoundly susceptible of the graces of the female form, and so poetical in its ideas, should have, not unfrequently, shown so little appreciation of that purity of feeling and expression without which beauty is only another name for voluptuousness, and sculpture, instead of becoming as it ought the handmaid to elevated thoughts, subserves unworthy and debasing purposes. The noblest art God has put into the mind of man to conceive, is that which enables the creature to produce the living type—living in every attribute of his nature but actual vitality—of that work which came perfect and pure from the hands of the Creator, and in which the Deity himself took most delight. If sculpture, therefore, has power to call up one unhallowed thought by reason of the character imparted to it by the artist, he debases his high calling, and dishonours the gifts with which he has been endowed. Unfortunately some of Pradier's female figures are open to this charge, not on account of their nudity, for this, as we have frequently argued, is not an offence, and even a British public do not now consider it so; but because it is totally impossible, when we look at them, to dispel from the mind offensive ideas: they teach not morality, much less any holier sentiment, and, consequently, however exquisite as works of Art representing the "Beautiful," are rather to be shunned than sought after. Allusion need only be made to his "Satyr and Bacchante," and his "Phryne" to justify the truth of our objections.

Pradier laboured indefatigably, and realised without effort, playing, as it were, with his art, and finding in it his greatest pleasure. He conceived without difficulty and executed his conceptions with all the sentiment of his poetic fancy. He has popularised his art more than Thorwaldsen and Canova; his style was peculiarly his own; it is original in sculpture, and equal in nature to the best efforts of the best period of the Art. He died suddenly in June, 1852.

THE ARTS IN MUNICH.

By the placing of the marble busts in the Rhuemshalle, this monument is finished, and has been opened to the public. It is of great architectural merit, and is one of the most beautiful and perfect conceptions of King Louis. Assuredly, enough has not been done to meet the increasing desire for a peculiarly national style of architecture, for which old Doric, the oldest Greek style has been adopted, the which is in itself, so perfect as to leave nothing to be desired. The profiles, sections, and forms, like the main proportions, are of surpassing beauty. The ex-

pression of strength with which the pillars support the weight of the beams, the classic form of the columns most carefully designed from the best antecedents, must be regarded as the purity of the style.

The architect is Leo V. Klenze, and it is built in the form of an open rectangle, in the Theresienwiese, where the great October festivals are celebrated. Its peculiarity is its connection with sculpture, and if sculpture is made to contribute to architecture, the latter is seen associated with the colossal Bavaria, in a manner to show that architecture here is but the pedestal of sculpture. This relation of the monument will be best acknowledged if the spectator takes such a view of the figure as shall bring its feet just above the roofline of the building, when it appears in its full preponderance, and yet so effective is the architecture, that the human figure is lost in comparison with it. The length of the building is 230 feet. The open court is 120 feet broad, and 65 feet in depth. The hall stands upon a substructure, 15 feet high, with three large steps. The principal wall forms a background, and the busts are arranged on consols. By the wall is seen a range of Doric columns 48 in number. From the lowest step to the roof the distance is 45 feet, but from the ground the extreme distance is 60 feet. The pillars which approach those of the temple of Ægina in form, are 24 feet high, and in diameter 5½. The entablature measures 9 feet, and the pediment 6; in which are allegorical figures representing Bavaria, the Palatinate, Franconia, and Swabia. The frieze has 92 metopes, 44 of which are ornamented with Victories in relief, and 44 are subjects illustrative of educational advancement in Bavaria; and how small soever are these compositions, works of the deceased Schwanthaler, they are so pointedly allusive, that we recognise them at once as illustrative of astronomy, mechanics, medicine, geography and other sciences, together with the arts of hop, wine, and fruit growing, with navigation and commerce, also the subjects of religion and education, the relieving of the poor, and the tending of the sick; poetry, music, and indeed, all the intellectual arts, described in realities and not allegorically. The roof of the hall is coffered in the Doric manner, only in the peristyle; the rest is variously painted and gilded. The frieze below is gray ornamented with variously-coloured designs; the wall is red, so that the pillars and busts come out in strong relief, receiving but a faint reflexion. The busts are portraits of men who have distinguished themselves in science, war, statesmanship, but especially in art and poetry, and for the selection of these, modern Bavaria is the limit; so that there are many among them, as Albert Dürer, who in their lifetime were not Bavarians. On the 25th of October the new Pinacothec was opened, an edifice erected by the architect Veit, in the terra between 1846 and 1853, and destined for the reception of pictures of our own epoch. It stands near the old Pinacothec, and is 368 feet long by 101 feet broad, 90 feet high, and contains in the two stories 52 rooms. The architecture has no monumental character; it is simply rectangular, and without any definite style of architecture. Only the ground-floor and the north side have windows, which are but semi-circular openings without borderings. The ornamentation consists of a vestibule with triplets of arcades placed above each other, and of fresco paintings, the subjects of which are the great works of King Louis. W. V. Kaulbach supplied the designs, the execution of which was carried out by Nilson. These pictures, in which many celebrated contemporary artists are attacked with sarcastic humour, have given rise to much bitterness of feeling: they are threatened with destruction, but not upon this account: from the wall upon which they are painted salt-petre exudes. The collection of pictures is in the upper floor. Six great saloons, lighted from above in the middle of the building, five smaller also lighted from above, and fourteen cabinets on the north side, lighted by side windows, are destined for their reception. In the first saloon hangs only the portrait of King Louis of the size of life, wearing the robes of the Order of St. Hubert, and attended by four pages: this

picture is in oil, the work of Kaulbach. The next four great saloons are each occupied by a large picture,—the first by a "Deluge" by Carl Schorn, a picture of extraordinary size, and full of interest, the artist having expressed in the features of the doomed, crimes and sins of every shade and dye. The painter died before the picture was completed, and the King has left it unfinished. The second saloon contains the famous "Destruction of Jerusalem," by Kaulbach, which has a very good effect in this great room. The third contains the "Entry of King Otho into Nauplia in 1833," in the fourth is an entirely new large altar-piece by H. V. Hess, a kind of votive offering of King Louis, who had it painted as a memorial of the Catholic church built by him. In this composition an angel is seen kneeling before the Madonna and child, and holding the model of the Marienhilfkirche in the suburb of Au; farther are St. Bonifacius and St. Louis, with the models of the churches dedicated to them, and St. Stephen, with the model of the Allerheiligen Hofkapelle, besides four fathers of the Church, as religious representatives. In the first saloon there is also an "Entombment" by A. Fischer, the painter of the new window in the cathedral of Cologne, a life-sized "Group of Italian Women," by Navez, of Charleroy; "Westminster Abbey," by Ainmuller; "Pieve di Cadore," by Heinlein. "Figures in Festive Costume," by Kaulbach, a "Sea Storm," by Jacobs, of Antwerp: a large animal composition, by Adam; in the third, several large landscapes; in the fourth, only a gigantic landscape, by Dorner; with "Cattle," by Wagenbauer. There is still plenty of room; and a "Landseer" would be a splendid acquisition. The sixth saloon has been built for the Greek landscapes of C. Rottmann. It is of an entirely new design, for which the deceased artist furnished the idea. It is constructed upon the principle that light affects the eye in a manner to enfeeble the vision; therefore, the eye must be protected by a screen, the hand, or a tube, from the oppressive light. This saloon is now lighted from above like the others, but the light is screened from the spectator by a canopy, which at eight feet from the wall, extends along the length of the saloon. This is enough to throw the light exclusively on the pictures; the spectator standing in the darkened space, and looking upon the opposite wall. The eye is not thus embarrassed by any other light, and the concentration gives enhanced effect to the works in the lighted space. And this is the more important as light is the soul of these landscapes. As Rottmann received the commission to select subjects in Greece, which had close relation with tradition or history, the Beautiful was but a secondary motive, and it is entirely deficient in many of the subjects, hence the artist was obliged to seek some compensating quality, and having found this in atmospheric phenomena, has by effects of storm or tranquillity, sunset or sunrise, autumn or spring, communicated an inexpressible charm even to subject-matter entirely devoid of picturesque character. How animating is morning at Delos, how enchanting the sunset at Epidaurus, how grand the moonrise at Egina, how impressive the storm that rages over the plain of Marathon—but he celebrates his greatest triumph in the brilliant midday at the Bay of Aulis. There are in this saloon twenty-three of these landscapes by Rottmann, namely—"Nemea," "Mycene," "Corinth," "Brunia," "Copais," "Naxos," "Chalcis," "Egina," "Paros," "Marathon," "Epidaurus," "Aulis," "Delos," "Sparta" (two subjects), "Sicyon" (two subjects), "Tyrinth," "Thebes," "Eleusis," and "Athens." The five saloons on the south side contain works of more moderate dimensions, as "Christ and the Woman of Samaria," by Angelica Kaufman; "A Holy Family," by W. Schadow, four works by Reidel, of great brilliancy of colour; battle pictures by Adam, architecture by Klenze and Gail, landscapes by Max Zimmermann, Morgenstein, Rottmann, Achenbach, &c.; there is also a famous picture by Overbeck, which he himself has called "Italia and Germania." The subject presents two feminine impersonations, one of whom endeavours to convince the other of something. They are

charming figures, but in drawing and colour hard and dry. The pictures in the cabinets are still of smaller dimensions, and among these are charming examples of Hess, Rottmann, Bunkel, V. Bayer, E. Fies, V. Heideck, Rebell, Vermeersch, &c. The collection of the new Pinacothec is not limited to German schools, as of the school of Dusseldorf, it contains but a couple of pictures by Achenbach and Hasenclever, while there are many pictures by foreign artists. The most excellent is from England, "The Reading of the Will," by Wilkie, and it was much to be desired that there were some of the productions of your landscape and marine painters, and of a genre painter such as Mulready. Of French works there are also few, these are—"A Robber Subject," by Faugnard, "Postum," by Coignet, genre pictures by Le Poittevin and Gnanet. Of the Norwegian, there is Baade; of the Danes, Simonson and Schlessner; Swiss, Diday. Of the Belgian school there are more, as Gallais, Verboeckhoven, Navez, Jacobs, Maes, Regemortier, de Kaiser, Braeklaer, Vennemann; and of the Dutch, yet more, as Boosboom, Leys, Moerenhout, Schendel, Van Hove, Dreiholz, Van Haanen, Bevern, Van Kuyk, Backhuysen, Schelfhout, Van der Laar and Schotel. The impression which the collection, its arrangement and lighting make, is very gratifying. The public takes a deep interest in it, and the artists, as a proof of their gratitude have serenaded King Louis by torch-light, on which occasion the popular enthusiasm was very forcibly expressed.

THE HORSE AND THE HERO IN SCULPTURE.

A SMALL pamphlet has been circulated by the sculptor, Patric Park, addressed to the Manchester Committee for erecting a memorial to the memory of the Duke of Wellington: it contains so much sound sense—and evidences so much practical knowledge in treating a theme, the most important, perhaps, with which a sculptor has to deal—that we gladly avail ourselves of the opportunity to transfer a portion of it to our columns—leaving his arguments to speak for themselves.

"Impressed by the duty I owe my art, I have deprived myself of one chance of success in this competition, by not adopting the idea of an equestrian group, of which I could not perceive either the necessity or propriety in this memorial to Wellington. For this sacrifice, I beg, with all respect, to state the reasons that have actuated me in attempting to design a monument to the *man*, rather than to his horse. In doing so, I have availed myself of the wise foresight evinced in the third clause of your instructions, where scope is left to suggest the best mode of carrying out the object of the Committee. The generous meaning of this clause I seize on with avidity, as a proof that on so important an occasion as this, the Committee desire the voice and hand of experience to aid their decision on the design, and that the artist entrusted with the work might look with confidence to their assistance and knowledge in improving and maturing his conception. Accepting the initiative, therefore, as belongs to my position as a Sculptor, I rejoice in the opportunity of having my opinions on this subject tested by a body of men so capable of deciding on the question, as the honourable Committee. I have the honour to address, and I repose with confidence on the issue, certain that from them the subject will receive the most ample consideration, and be decided entirely on its own merits. I trust, therefore, I shall not be charged with assurance, in giving an opinion on a subject which has occupied my thoughts ever since I commenced my professional studies under Thorwaldsen—viz., the application of sculpture to portraiture, which the influence of that great man's works first impressed on my mind. The result of all that I have seen and thought is, that a statue of a man on horseback does not portray intellectual man. This observation will, I believe, be confirmed by most observers, and that no intellectual recollections cling to

them from any equestrian group. The man mounted seems, in laying aside the toga for the horseman's dress and character, to assume that alone in which the horse takes precedence. No equestrian group, that I can recollect, is possessed of high intellectual character, but that of Marcus Aurelius on the Capitol; and in that the horse is sacrificed to the man in a manner which would not be tolerated here. This position cannot be better illustrated than by a comparison of two great works of Thorwaldsen, statues to the memory of the same hero, Ponnatowski, the one on foot, full of individuality and intellectual expression; the other equestrian, and little more than the representation of a horse with a man on it. In every part of Europe are seen statues, ancient and modern, on simple pedestals, undisturbed on their little elevations, which have claimed, and must continue to claim love and veneration from generation to generation. Considering this matter as I now do, solely as a principle of the application of Art, I do not presume to touch on Taste, nor in the most remote degree to question the merits of those eminent Masters who have acquired so much celebrity in Equestrian Art; but, in order to place the matter before others in the same light in which I view it, I have arranged the argument under separate heads.

"1st. In an equestrian group, the man is sacrificed to the horse, for whether he be on the horse or beside the horse, the inferior animal holds too prominent a position; and in the matter of expense, too much that ought to have been given to the display of intellectual power is displaced, and the development of expression and high art intercepted by the imitative and unintellectual.

"2nd. A small equestrian group may be admirably adapted to a room, which, when enlarged to a colossal pitch, and placed in the open air, would have its power to please diminished in the ratio of its increased size, because the eye of the spectator could not embrace the expression in the larger as he could in the smaller.

"3rd. In nature, a man mounted on horseback is on a pedestal; the horse is that pedestal. When this group is elevated on a second pedestal, the horse assumes the principal position, and the head and form of the man are carried out of their proper relation to the observer.

"4th. In a group so placed, the lineaments and expression (the soul of Art) can never be satisfactorily seen. A close approach for that purpose fore-shortens the form, and reveals too prominently the ugliest object in representative Art, viz., the belly of the horse.

"5th. The stride of a man over a horse when viewed in front or rear, is not a beautiful action.

"6th. The Greeks never put Alexander on a horse, although taming a wild horse was a youthful feat of that Conqueror; they ever gave intellect precedence to brute force. For that, as one of my reasons, I am averse to identify the intellectual greatness of Wellington with only one of his qualities, that of a horseman or a lover of the chase. I would desire to put him on his feet, and gain interest for his mental powers, and induce (without disturbance) thought and reflection, both on the part of the artist and the public.

"7th. Equestrian groups are, of necessity, too much alike. A progressive intelligence, like the public spirit characterising Manchester, seems naturally to point to originality instead of what may be pronounced mere repetition. The ideas suggested by the monument to Nelson in Liverpool, are more impressive, lasting, and satisfactory, than are induced by all the others erected to that great man; and I beg, with much deference, to strengthen my views by referring to a work which must be so well known to the Committee. I would also appeal to the unsatisfactory results of equestrian groups generally, and maintain that, with every respect for the artistic merits of these works, they must be regarded rather as ornamental to an open space than as beautiful in themselves."

It will no doubt be very generally considered that M. Patric Park has, by the publication of these remarks, done good service to the Art of which he is so accomplished and distinguished a professor.

THE ROYAL ACADEMY.

BIENNIAL DISTRIBUTION OF PREMIUMS.

ON the evening of December the 10th, the biennial assemblage of the members and students of the Royal Academy was held for the purpose of distributing the medals and prizes to those of the students who were the successful competitors. The chair was taken at nine o'clock, with a full attendance of academicians, students, and visitors. The theatre (the great room being fitted as such) was hung with hyper-colossal anatomical drawings, of much excellence in execution and accuracy of representation. These drawings are of such a size as to be distinctly seen from all parts of the room, and are thus well calculated to illustrate a course of anatomical lectures delivered to a very numerous audience. The President prefaced his introductory observations by stating that these drawings were not among the works to which premiums had been awarded. Sir C. L. Eastlake then proceeded to speak of the different academical classes, and to consider the success of their various efforts. He complimented the labours of the students, and spoke most satisfactorily of the talent and exertion of those of the officers of the academy, under whose direction such results had been achieved. The drawings were honourable to the students, and according to the greater or less perfection with which they drew the living model so undoubtedly was the capability of realising successfully, the power of drawing from the life was the test of excellence. There were several of the drawings which, considering the brief term of experience enjoyed by the students whose productions they were, promised for their authors signal distinction in their profession. In sculpture there was but one candidate of the first class; the subject was "The Death of Procris," according to Ovid. In historical painting the gold medal had been awarded to a student, whose version of the theme proposed afforded promise of future reputation. The subject selected by the Council was one of much difficulty, but as a classical subject was well calculated as a test of power in the application of instruction founded upon a classical basis. The introduction of a classical element produced a revolution in the feeling of certain of the schools of Italy, the effect of which is more apparent now than it could be at that time. By the study of Greek Art Andrea Mantegna was betrayed into a sculptural manner, but this was followed and modified by others into qualities which constituted the distinguishing excellences of the best painters of the best periods. Mantegna never departed from the feeling of the antique, and his views, even in his lifetime, exercised a widely extended influence. It is to him that we are indebted for the purity of the Bellini, Correggio, and others; thus, inasmuch as the study of the antique has produced those works which are considered the inimitable examples of the greatest masters of the Art, nothing better can be recommended to the attention of the student, than that source which has already yielded so much of excellence, that is, Greek Art. The President having concluded his introductory address, the tendency of which is here given, he called Charles Rolt, the successful competitor for the gold medal in the class of historical painting, and presented to him the gold medal with the "Discourses" of Reynolds, Fuseli, &c. To E. G. Papworth was presented the gold medal with the "Discourses" of Flaxman, for his composition on historical sculpture. To Richard N. Shaw was awarded the gold medal for the best design in the class of architecture. To Joseph Powell the silver medal for the best study in painting from the living model; and also to Joseph Powell the silver medal for the best study in painting from the draped figure; and the silver medal for the best drawing from the life, with the "Discourses" of Barry, Opie, and Fuseli. For the next best drawing, the silver medal was awarded to D. N. Fisher. For the next best drawing, the silver medal to H. Garland, and to E. G. Papworth and Arthur Lane for architectural studies. For the best study from the antique the silver medal to

James Waite. To John Banks the silver medal for a drawing from the antique. To Henry Gale the silver medal for a drawing from the antique. To John Adams the silver medal and the "Discourses" of Flaxman for the best model from the antique; and to E. Mitchell the silver medal for a model from the antique; and lastly, to J. C. L. Sparkes the silver medal for progress in sciography. Having concluded the distribution of the medals, Sir C. L. Eastlake read a discourse commencing with an inquiry into the advantages and disadvantages of academies. There are certain common principles which all men educated in Art must acknowledge. These rules it is the object of the academic system to teach, but beyond these immutable principles academies do not impose rule or precept. In our own school, Wilkie and Turner were eminent examples of contrasting views; both were triumphantly successful in the opposite courses which they followed; but both bowed to those common principles of Art which it is the province of academies to teach,—principles which have been universally acknowledged from the days of Giotto to the present. A primary proposition in every work of Art should be probability or credibility, and as these productions are immediately addressed to the eye, truth and distinctness of representation are absolutely indispensable to the realisation of the proposed effect. In reference to the function of the limbs, especially the hands, Laresse, who is said to have painted a picture of Apollo and the nine Muses in one day, taught, after the principle of absolute opposition, that if the back of one hand were seen, the palm of the other should be shown, and the expression of the extremities was by some painters so far insisted on that they professed to render the feet descriptive—even eloquent. The President alluded to the number of hands shown in Da Vinci's "Last Supper," and contrasted this by an appeal to Raffaele's cartoons—"Paul Preaching at Athens," "The Sacrifice at Lystra," and "Feed my Sheep." The uplifted hands of Saint Paul are impressively effective, and not less so are the hands of other figures in others of the cartoons. The lecture, for such we may call it, of the President was listened to with profound attention, the more so that it was so purely practical, and it was concluded amid the plaudits of the students and visitors.

Of competitors for the gold medal in the School of Painting, there were five, showing diverse manners of entertaining the subject—"Orestes pursued by the Furies." In the prize picture—that of Mr. Rolt, Orestes, a *quasi* nude figure, shrinks appalled from the accusing ghost of Clytemnestra, and the triad of hellish ministers of persecution, horrid (*quoad capita*) with writhing snakes. In the description of Clytemnestra there is enough of the Stygian visitant—the Furies are more substantial, had they been less palpable they had maintained their part better according to the phantasms of the text of the play—but it must be said that the composition and the terrible motive of the subject would have suffered. These and similar considerations make the subject one of the most difficult that could be selected from the Greek drama. The body of Orestes is thrown back, resting on the left foot, having the right leg extended. In the head, character and dignity have been sunk in the individuality of the model; the features are therefore unimpressive, and we think the right leg from the knee downwards too short, but the figure presents remarkable passages of drawing, painting, and surface. The composition is full and appropriate, showing abundant resource and classical feeling. In the gold medal sculptural composition, "The Death of Procris," by Mr. Papworth, Procris is seen supported by Cophalus after she has received the fatal arrow—the group shows here and there beautiful modelling and effective coincidence and opposition of line. In antique modelling the Bar-begini Faun was the subject—the copies were generally spirited and successful. Among the studies from the life must be particularly noticed the prize painting. We cannot praise too highly the painting of the limbs. The draped model study was also a most successful performance, as was also the best drawing from the life. The

last mentioned work was entirely made out with the stump on white paper, without the aid, as well as we could see, of white chalk. We are glad to see that the academy awards to such a drawing, without considering itself bound to the hatching method. The exhibition, together with the awards, gave universal satisfaction.

THE LAWS OF ARTISTIC COPYRIGHT.*

THE homage which is paid to genius is too often deemed by nations as well as individuals, a sufficient equivalent for the pleasure they receive. The instructive admiration, which in every rational being is kindled by the works of a Canova or of a Raffaele, is but a passive emotion after all, and perfectly consistent with selfishness, unless awakening a generous sympathy with the gifted artist, and a feeling of restlessness until assured that his intellectual labours have met with an ample reward. With nations, it is not until the highest civilisation has been attained that perfect justice is done to the poet, the painter, or the sculptor. To this end society makes slow advances; dependent, not less on ethical than upon æsthetical principles. There will always be, in well constituted minds, a harmony between moral and intellectual beauty. There is a deformity about injustice from which the generous and the noble shrink. It is for the generous and the noble that the poet pens his lay, and the artist breathes life into the marble. How differently would the sculptor or the painter be regarded by the barbarous Attila, and by the accomplished Charlemagne. The barbarian would perhaps merely regard the artist as a dexterous workman, whilst the monarch would appreciate from his inmost soul the imagination and force of intellect and genius, which had created a work of matchless beauty, destined to impart happiness to successive generations. The legislative mind of the emperor would look beyond the mere money value of the statue or the painting, which, as a thing of course, would be the due of the artist, and he would fling around the man of genius all the patronage and protection which rank could confer, or right and justice demand. The very least he could do would be to protect him from invasion and fraud, and this without expense or delay. In other words this would be to frame legislative enactments for the security of artistic copyright.

It is to this important subject Mr. Blaine has applied himself in the work before us, which is replete with legal information and valuable suggestions, deserving of serious attention by artists, lawyers, and statesmen. The author brings to his task an enthusiastic love of the fine arts, which he considers with much truth, as forming a universal language. He has not only selected, but arranged with care the various decisions, and the statutes bearing upon the subject. The Select Committee of the House of Commons on arts and manufactures recommended the establishment of a copyright tribunal, but this has never been adopted. "From ignorance, or non-observance of the existing laws of artistic copyright, artists, print-sellers, and other proprietors of such rights, are placed in the greatest jeopardy as to property of that description." Litigation is expensive, slow, uncertain, and often avails little, as an injunction comes too late, and an ordinary jury is not a competent tribunal on matters of taste. Mr. Blaine suggests the propriety of conferring upon courts of common law, an equitable jurisdiction, as is done by the recent admirable Patent Law Amendment Act. The first Copyright Engraving Act, commonly called Hogarth's Act, (8 Geo. II., cap. 13) was deemed insufficient, and was amended in 1767 and again in 1777. It was not, until half a century afterwards that Ireland was included in the Copyright Engraving Acts.

* ON THE LAWS OF ARTISTIC COPYRIGHT AND THEIR DEFECTS. For the use of Artists, Sculptors, Engravers, Print-sellers, &c. By D. ROBERTSON BLAINE, Esq., of the Middle Temple, Barrister-at-Law. Published by J. MURRAY, London, 1835.

The volume before us treats of every topic connected with the rights of the artist. The author lays down the principle upon which artistic copyright should be based, and of British legislation in respect of such copyrights. Much valuable knowledge is given on the subject of copyright in design, etchings, engravings, maps, charts and plans, made and first published in Great Britain and Ireland. Copyright in works of sculpture is treated of with care and judgment, the author pointing out the importance of fulfilling the conditions imposed by the Designs Act of 1850, as well as the Sculpture Copyright Acts. But, by far the most valuable part of Mr. Blaine's work, is that in which he points out with much clearness and force, the chief defects of the existing laws of artistic copyright, and then offers suggestions for the amendment of these laws. The learned author considers the term of copyright too limited, as regards engravings and sculpture, and is of opinion that the penalties for piracy are too small. He recommends—and we trust this recommendation will be adopted—that the present statutes should be repealed, and that the laws should be consolidated into one act; that the term of protection should be the same as for literary copyright, and that the works of British subjects should be entitled to copyright, in certain cases, although not first published in this country. The suggestion of a copyright registration office, under one management, in three departments, literary, artistic, and useful and ornamental designs, well deserves the attention of the legislature, and must, sooner or later, be adopted. Many excellent reasons are given by Mr. Blaine for these various improvements, and more, doubtless, will suggest themselves after mature deliberation upon subjects of such interest and importance. The work is concluded with an appendix containing the statutes, and a useful index to every part of the volume.

THE VERNON GALLERY.

THE VINTAGE

T. Stothard, R.A., Painter. T. Garner, Engraver.
Size of the Picture, 1 ft. by 3 ft. 2 in.

This is the last subject by Stothard which we have to present to our readers from the pictures in the Vernon Gallery; it is a work which, as a whole perhaps, will meet with the greatest number of admirers, inasmuch as it shows more of his excellencies and fewer of his defects. The composition is distinguished by peculiar elegancies, especially in the central group, where the two foremost figures are arranged in a highly graceful form, and so skilfully that they allow of the admission of the others immediately behind them without interfering with the effect, which, indeed, is greatly heightened by their introduction. The figure of the child comes most appropriately into this part of the composition, filling up the space with an object which, though the smallest of the "humanities," is, from its beauty, the most interesting in the picture. The female to the right reminds us of one in a painting by Nicholas Poussin, but it exhibits some defects in drawing that the great artist of the French school would scarcely have committed, as in the right leg, which is evidently in such a position relative to the body as would be almost impossible to sustain without a feeling of great uneasiness. It is difficult to arrive at a correct definition of the artist's ideas of this subject. The grape-gatherers are still laden with the purple bunches, so it is evident their labours are not quite concluded; two of the male figures, whose faces by the way, have not that expression of manly beauty which usually interests maidens, have, it may be presumed, been aiding them in their task, as their heads are wreathed round with vine-leaves. The youth in the central group and the one in the background holding a crook, we take to be shepherds who have left their flocks to join in a frolic. This is the only interpretation we can give to a composition which after all must only be regarded as "a painter's fancy."

MEMORIES OF AMELIA OPIE.

BY MRS. S. C. HALL.

THE foot-marks of the old year have been pressed on many new-made graves, pestilence has been with us, and the "green churchyard" tells truly of a sickly season: the young—those to whom life was all sunshine—have been stricken down; strong men and blooming women have solved the great mystery of the "hereafter," and are no more seen among us; from afar comes the clangour of the trumpet, and the Moslem and the Frank have encountered each other in deadly combat. The year has passed with more than usual rapidity—as all years seem to do, as we advance in life—but much individual sorrow has attended its progress, and numbers who rejoiced in the many-coloured gaieties of the Christmas preceding, have, during the high festival of the past year, been clothed in sackcloth, and mingled their cup with tears. Among others who have been "removed," even during the last month of the desolate old year, was one, whose name we have loved from the time we were permitted to read her "Simple Stories," and who was popular as an author before we were born.

AMELIA OPIE was the daughter of Dr. Alderson of Norwich, and the widow of Opie, the painter; but she is better known, and will be longer remembered, as the author of some "here and there" poems, of much expression and tenderness, of one *Noctule*, "The Father and Daughter," which after the lapse of half a century maintains its position in our literature, and of a series of true and valiant tales "Illustrations of Lying," which still act as key-notes to the frauds of society. We particularise these among many productions of this accomplished woman, only because we know them best, and believe they are the best known of the much she wrote. Mrs. Opie was a large contributor to some, indeed to almost all the annuals, in their palmiest days. "Thou knowest—or thou ought to know"—she wrote at the commencement of our correspondence in the year 1827, "that since I became a Friend I am not free to what is called 'make a story,' but I will write a *fact* for thy annual, or any little matters of history, or truth, or a poem if thou wishest, but I must not write pure fiction, I must not *lie*, and say, 'so and so occurred,' or 'such and such a thing took place' when it did not: do'st thou understand me?" but we did not quite understand her, nevertheless, although that correspondence brought about an acquaintance, which ripened into a cordiality, only chilled by *Death*! We never did, as we confess, quite understand the delicate distinction which Mrs. Opie made between *fact* and *fiction*; we were only convinced of one thing, that she believed in it herself; she earnestly and truly believed she was simply writing a *fact*, when it was evident to others she had the smallest possible ground to take her data from, and then illustrated and embellished it according to her own lively and overflowing imagination, which she must always have had "hard work" to keep within moderate bounds. We have heard that in her early days she was one of the most lovely and brilliant women in her native county; and Norwich, the city of her birth and death, was proud of her wit and beauty. She was perfect as a musician according to the simple "perfecting" of those days, and sung with power and sweetness the music then in vogue; the "Sally in Our Alley," the "Savourneen Deelish," the soprano songs in "Love in a Village," in "The Beggar's Opera," and "Artaxerxes" and added to this fascinating accomplishment, a knowledge of, and affection for Art, which doubtless led to her marriage with Mr. Opie, who (apart from his art) seemed the last man likely to make an impression upon the heart of a gay, a beautiful, and a refined woman. She was happy in this wedded life of her own choice; and the biography she wrote of her husband she considered a failure, only because she had "not done justice to his talents or his virtues." Our first interview with Mrs. Opie was in the house of her cousin Mr. Briggs, the late Royal Academician, who resided in Bruton

Street.* This was some time after she had renounced music, the pomps and vanities, and usual female adornments of the world, and become, as she remained to the last, a member of the "Society of Friends." Mrs. Opie was seen to great advantage in the house of this much-loved relative; he had married his cousin, an intelligent and graceful woman, and to both Mr. and Mrs. Briggs, Mrs. Opie was attached with the warmth and devotion inseparable from her enthusiastic nature. Her appearance was, despite a certain clearness approaching severity in her quick blue eye, exceedingly prepossessing; there was a coquettish simplicity in the folds of the pure white kerchief that was skilfully arranged over a silver grey dress of the plainest make and richest fabric, and her exquisite cap was composed of the clearest and whitest gauze, the border delicately crimped over hair not then grey; her carriage was erect, her step firm and rapid, her manner decided; her voice low and sweet in tone, her smile perfect sunshine. She "flirted" a fan with the ease and grace of a Spanish lady, and if her bright, enquiring, and restless eyes, made you rather nervous at a first interview, the charm of her smile and the winning grace of her manner, placed you more at ease after a few minutes' conversation, than on your introduction you ever imagined you could have been. Still the incessant sparkling of those quick blue eyes told—

—"that e'en in the tranquildest climes,
Light breezes might ruffle the flowers sometimes,"

yet when we met in after years the restless manner was much calmed; as the face became less beautiful it became more soft, less commanding, but more loveable. Like a valuable picture, Mrs. Opie was improved by age—however impossible that may seem, when we write of women.

Mrs. Opie's society was eagerly sought for by the most enlightened persons of the age; to name her friends would be but to catalogue the most remarkable of those who are interwoven with the history of our times. She was earnestly and sincerely philanthropic; her name was not frequently seen in the list of subscribers to public charities; but when a tale of want or sorrow was told to Mrs. Opie, tears rapidly twinkled in her blue eyes, and gradually those pretty hands, which were demurely folded quaker-fashion, would unclasp, and presently the right one found its way through the ample folds of her dress to her purse, from which she gave with frank liberality. Her politics had the firm decided tone of her adopted people, and she expressed them without reserve, and not always without bitterness.

Soon after the "Three glorious days" which formed one of the frequent eras in the history of the domestic revolutions of our neighbours, who are so boastful of a liberty which evaporates more rapidly in France than in any other country, we had the good fortune to be in Paris; we say "good fortune," because Paris was then in the full blaze of a triumph that succeeded a successful struggle. The bullet-marks were still fresh upon the house; the *bon bons* were cannon-balls; and the little children blew trumpets, beat drums, carried flags, marched in columns and formed squares, with a degree of pleasure and precision to which no English-born child could by any possibility attain, or would ever dream of attempting. At that time Mrs. Opie occupied an entresol in the Hôtel de la Paix; and a servant with something of the appearance of a sobered-down soldier in his dress and deportment, waited in the ante-room of the Quaker-lady to announce her visitors. Singularly enough, Mrs. Opie was never more at home than in Paris, where her dress in the streets as well as at the various *réunions* at which she assisted, attracted much attention and curiosity—the Parisians believing she belonged to some religious order akin to the Sisters of Charity. There Mrs. Opie did not make a distinction which we always fancied bore some relation to that between "fact and fiction." In

* Since Mr. Briggs' death, Mr. Illdgo, the portrait painter resided there, and at one time E. M. Ward, who stands so high and honourably in the foremost rank of British Art, occupied a portion of the house.